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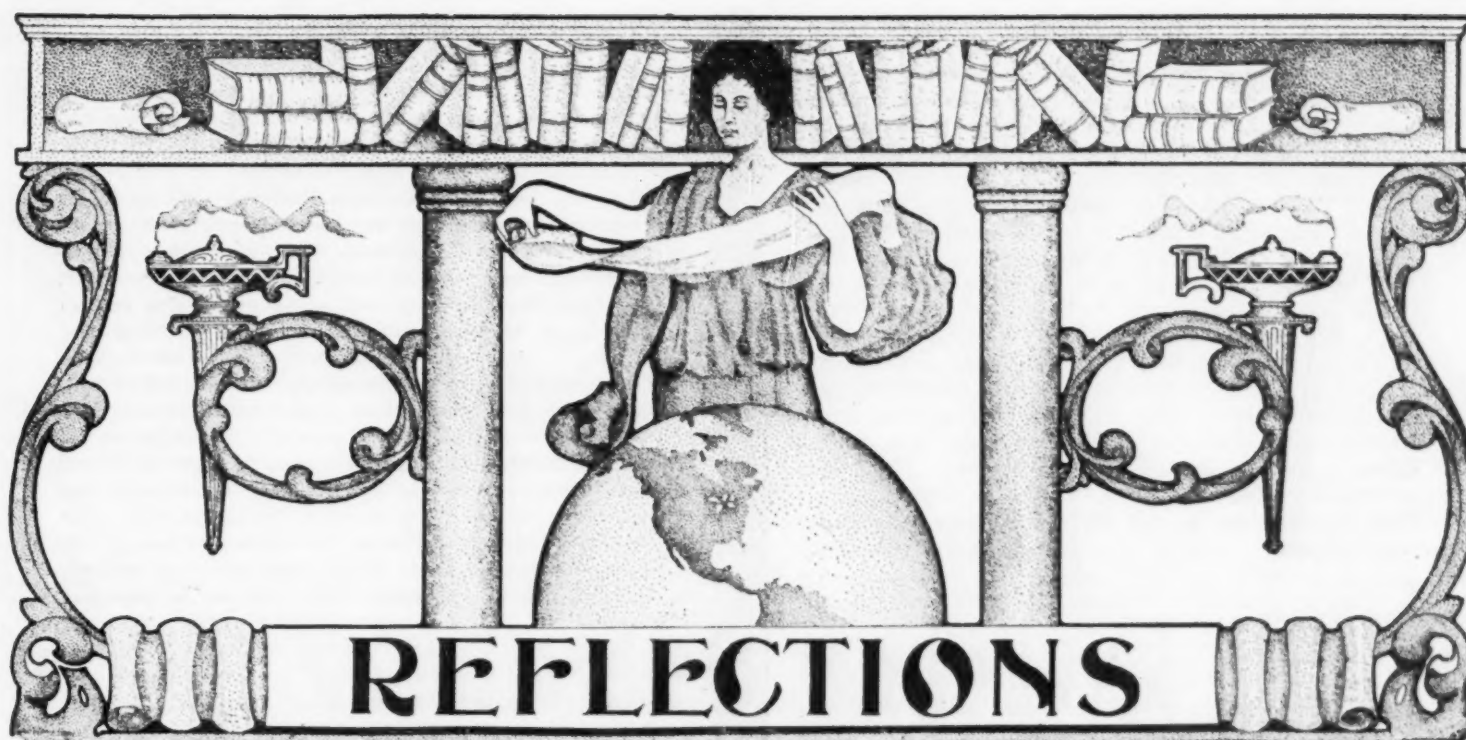
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ON PARIS, LONDON, NORDICA AND MAHLER.

PARIS, JUNE 28, 1907.

DURING last year reference was several times made to certain new views of science, art and literature by C. W. Saleeby, M. D., F. R. S. Edin., a man whose works are now universally accepted with profound consideration. He is best known by his "The Cycle of Life" and "Evolution, the Master Key," both of which works I earnestly recommend to every one who desires to know the latest reaches into the mysteries of human thought. Dr. Saleeby has become interested in the agitation over here on the noises of cities, which has now reached a point insisting upon official investigation. The automobile and the motor-bus are not respecters of the public ear. While the horse car, omnibus, fiacre and cab run over the macadam and the wooden pavements and asphalt of the well paved cities of Europe with a minimum of noise, the big motor-bus and the petrolistic and electric auto have become a terror to street crossing and to the calm of the air, both as to dust and to noise. As far back as September a paper was read at a meeting of London physicians by Dr. F. B. Hyslop, entitled "Noise in Its Sanitary Aspect," and before that the subject had already been attacked by London sanitary authorities. Here in Paris the subject is in the hands of experts, who are also engaged in efforts not only to abate the noise and dust, but, by the substitution of properly tired wheels, to minimize the dangerous vibrations of the motor-bus, vibrations that are producing a nervous ailment with drivers and conductors and steady patrons.

The result of all this is a closer study of the ear and the hearing function, for it is the ear and hearing that are chiefly affected by these modern phenomena. Dr. Saleeby refers to the absence of earlids, and claims that the sense of hearing, being essentially a sentinel, never sleeps. The lack of earlids is due to the requirements of infancy. The child does not depend for its nocturnal refreshment upon the willingness or ability of the mother to keep awake. This is a partial explanation of the absence of earlids. The power called attention comes to the mother's aid. The noise

of the bus, of the elevated, of the milk cart, of the rumbling coal cart, can be dismissed by the mother and will not affect her sleep, but only a movement, a change in the rhythm of the breath of the baby, and she is awake.

This leads me to follow on musical lines and to ask how these noises are affecting the musical ear, which is educated up to the most delicate shades of timbre and can discern the slightest infraction of modulation or a change in the relative positions of orchestral coloring within the thousandth part of a second; in fact, anticipate it at times. The musical ear is actually educated over and beyond the normal education of the ear that can appreciate tone or the refinements of sound. Physical ailments and age play havoc with the musical ear; hence the profound sympathy of musical humanity with Beethoven and Robert Franz. It is the musician only who can feel the seriousness of any defect, no matter how slight, in the auditory mechanism, because he feels and knows that he cannot afford to lose a single infinitesimal tonal allusion. The physicians have not touched upon this feature of the question at all; they merely treat the question of the noises as they apply generally to hearing and the corruption of the faculty by noise and necessity of talking loud in order to be heard, which also tends to deteriorate the sense of hearing. But the relation of noise to the musical ear, the havoc played in that direction, becomes a question not only of sanitation, but of aesthetics and morals. There is no reason why the system of education should embrace music when the destruction of the most delicate and sensitive parts of the ear makes it in time incomprehensible. And the noises are accomplishing this—most rapidly, too. Formerly this was a fault limited to American cities because of the bad paving, but Europe is now a victim through the automobile, which is increasing at the rate of about 350 machines gently dropping into the streets and roads every day to add to those already in use. How will this finally be adjusted? Think of 350 new machines added each day to those already filling the streets, roads and byways! There is a problem ahead. The only relief from the approaching congestion is the navigation of the air. That is about all.

REFLECTIONS

News No News.

Some weeks ago hundreds of papers in Europe stated that Mottl had been selected as Mahler's successor at Vienna. It was not so. Mottl was not permitted to leave Munich, and has since been decorated by the Prince Regent. Thereupon again a lot of papers stated that Mahler had been engaged by the Metropolitan, of New York. Again not so. He is reconsidering his resignation, and he never got within miles of a contract with New York. THE MUSICAL COURIER is never safe in publishing these daily paper telegrams, forwarded on by the Associated Press from Europe without verification.

As important a musical daily as the London Daily Telegraph last Saturday had a copy of an item of one of the many American musical papers stating that considerable progress had been made toward the erection of an opera house in Washington by Oscar Hammerstein; that financial support to the tune of \$200,000 had already been subscribed, and that the edifice will be ready for occupation by January. As if Hammerstein were operating on a financial subscription plan, and as if, with "considerable progress" now in June, an opera house, not yet started even so far as foundation goes, could be ready by January!

Many of the Hammerstein cablegrams are of a character that carry no news weight. Hammerstein understands these peculiar methods over here, and he flavors them and stimulates them. He does not make any definite assertions unless they are true, but news is brought to him by quidnuncs, who ask him whether it is true that he leased the Grand Opera House here, or had he really found a lost manuscript of an opera by Meyerbeer, or has he engaged Clemenceau to make the introductory remarks at the opening of his new Washington opera house (location not yet selected), or has he decided not to engage any artists who have not taken lessons from an American singing teacher. And then he says nothing, and the "news" is published.

But this may be news. The copyright of "Tristan and Isolde" has just expired. The first performance of the opera took place at Munich, Hans von Bülow conducting, Richard Wagner supervising, on June 10, 1865. He began the work in 1857, during the Swiss period, the Wesendonck days in his mind, and it required two years to do it. The copyrights on "The Meistersinger," the "Ring" and "Parsifal" are still in force, although the United States is not affected. We can produce works even if the copyright has not expired. We are a free country. Who can stop us? But we pay the artists. Suppose we were to stop it all. Suppose we were to respect the copyright, not give the works and permit the artists to remain here in Europe.

Let me tell you what happened to occur here the other day, and I am assured it is an every day affair. There is no check system here in France. People do not deposit subject to check. When any one desires to draw money from a bank he or she goes to the bank, a form is filled out, and in 20 minutes to a half hour the number of the person is called (you get a brass check with a number on it as you apply for money) and the money is paid. People do not pay by check, and when it is done in rare instances (by Americans who deposit in American branch banks) it is not liked; it is rather disliked. If one has a claim or bill one can draw through a bank on the party. The bank messenger thereupon goes to the house or store, and as everybody is supposed to have cash on hand, which is apt to be so because the check deposit system does not exist, the bank messenger expects to get cash for his draft, and usually two to five cents' tip for taking his hat off.

An artist gave one of these customary Paris concerts. I have already explained them. They are of two qualities. One is the Invitation kind, with no money received at the box office because there is none, and at the various places where tickets are sold because none are sold, as everybody gets tickets called "Invitation." The other kind is also Invitation, but in this case the artist has been placing people under obligations by singing for them at times and at homes and so forth, and the day has approached for the annual evening up—the settlement of the account. Hence these patrons and nesses are put down for so many tickets each, amounting to here 50 francs, there 100 francs, and in big instances

—Countess So-and-So, Marquis This and That, Baron Here or There, Lord Why and When—500 francs each, and then pop goes the weasel—off comes the concert. Altogether about 50,000 francs' worth of tickets are "disposed" of in this manner, and the rest of the tickets are "Invitation" (nice word, isn't it?).

Now, then, I happened to be present days after the concert when the bank messenger returned to the home of the artist—the one referred to—and brought back the unaccepted drafts for the concert contribution. It was an excellent exhibition of resignation. I do not know, but I am quite sure that more than one-half of the amount was never paid, and, as the artist said to me: "I cannot afford to say a word and make enemies of these people. I know some of them were at the concert, too; but I can say nothing." There you are again with concerts in Paris. I do not believe that the 1000 Paris concerts average twenty dollars apiece. If money is taken in it is by accident or error. No receipts are expected. Naturally this thing will in time decimate the French musical profession. It is all France's loss—not that of other countries.

The total number of Colonne and Lamoureux concert subscribers does not reach 2,000; that is, there are not 2,000 people in Paris interested in orchestral concerts. Hence no permanent orchestra.

The Nordica Bayreuth.

The proposition of Madame Nordica to establish an American Bayreuth on a plateau on the banks of the Hudson River is an ambitious affair and embraces much more than the daily paper accounts offer. Madame Nordica tells me that the chief principle to be kept in sight is the establishment of a musical institution which will enable girls to attain a vocal and musical education without coming to Europe, the basis of the contention being that most of the American girls coming to Europe to study return without success, if not completely destroyed, so far as any artistic possibility is concerned, and otherwise also. Madame Nordica's great foundation means to offer to Americans not only an opportunity for study at home, but also for subsequent debuts and appearances. All this is entirely apart from the Temple of Music itself, the opera house, which will be modeled on the Bayreuth plan. The performances are to take place after the conclusion of the New York musical season and to continue during the summer, with oratorios and cantatas on Sundays, and operas and music dramas under the direction of the strongest conductors, probably the conductors identified with the New York opera season. In fact, the personnel of each house in New York can substantially continue in America by going to the Nordica institute after the New York season. As the location will be made an attraction for the people, a summer resort, excursion boats and trains from all directions will keep "Harmon"—the name to be given to the place—a busy spot. Walter Damrosch may be associated with the institution.

It is about time to put an end to the annual exodus of American girls and men, who come here to study. Where are they, all those thousands? What has become of them? Say one thousand have been coming here to Europe each year for twenty years past—only one thousand a year. Where are these twenty thousand American singers and players? They are not here. They are not in America. A few dozen are singing in all of Europe; hardly any are playing. Are any of them singing in America? Name the roles and where. Suppose of the 20,000 one thousand are playing and singing—one thousand? Where are the other 19,000? Madame Nordica is going to set about it practically to interfere with these nonsensical trips to Europe that end in nothing in nearly every case. The basis of selection under the Nordica system will prevent many girls from pursuing musical or vocal studies when they are not adapted for them and can never realize the false expectations otherwise engendered.

REFLECTIONS

Whose Pupil?

Some months—say, six or eight—ago I stated in these columns that singing teachers, vocal masters, should arrange some system to prevent pupils from going out into the world and claiming that they are their pupils, when, in fact, they received a few lessons only. I referred to such Paris teachers as Frank King Clark and Jean de Reszké as specimens of vocal masters whose names could be used at any time by any one having enjoyed a short period of tuition only. Recently De Reszké has introduced a rule which should be followed by every teacher. That is, he will not accept a pupil who does not pay for at least twenty lessons, and he is succeeding brilliantly. Even that is a concession, for it should be no less than fifty lessons.

To illustrate how teachers are affected by the singing of those who use their names, I can point to a young lady named Morival, advertised to sing in London as a pupil of Jean de Reszké. She did not make a good impression because of a tremolo that affected her voice, and it is generally known that of all things abhorred by Jean de Reszké the tremolo is in the first line. Whether she had the full line of lessons I do not know; I only desire to show that the very defect her teacher avoids was manifest in her singing, and it is just such a thing as that which injures the name of a teacher as a usual result.

A peculiar incident associated with her concert was the effect her singing had on the English poet laureate, Alfred Austin, who, inspired by her, wrote the following impromptu and sent it to her:

TO SUZANNE MORIVAL.

None can resist the dual charm by which thou dost ensnare,
Either thou singest far too well, or else thou art too fair;
For we who listen to thy voice forget thy face to view,
And those who in thy face rejoice forget to listen, too.

She is either too good looking to sing well, or those who hear her are so affected that they forget to look at her, although those who do look at her forget to listen. Now, what is it? What affects them so that when they listen they forget to look? And how is it that those who look forget all about listening? She neutralizes one sense with the other or either. You cannot do both things when you are at her concert. You must either see or hear. If she is so good looking that you cannot hear her, she must sing so well that you cannot see her; and yet if you cannot hear her because she is so good looking, how can she sing well, because, if she would sing so well that you cannot see her when you are listening, you cannot be listening? She stops you from seeing and she stops you from listening. Then you do not see her and then you do not hear her. That must have happened to Alfred Austin or he could not have written those lines.

The Imperial Opera at Vienna closed its season on the 22d without having reached any decision on the question of directorship. In case of a provisional management, Music Director Karl Luze, who is head of the opera school at the Conservatory, will take charge. It has been positively decided that should Mahler at the beginning of next season resume the management he will not direct the music any more, and he has decided not to direct any orchestra, any concerts in Vienna, between this period and

the fall of 1908. This means that his expected direction of the concerts of the Vienna Tonkünstlervereins has been rescinded. In Vienna it is believed that he has secured a short American engagement.

Romualdo Sapio and Madame Clementine de Vere spent a few days this week in Paris on their way from Italy to London.

Tetrazini, the soprano who sang in San Francisco, and who was engaged to sing at the Metropolitan and refused to go to New York, is now one of the stars at Buenos Ayres.

Mr. Conried and Dr. Richard Strauss dined together at Bad Nauheim; Mr. Conried paid. A few days after Caruso came to Nauheim and dined with Mr. Conried. This is good news, for it proves that Mr. Conried is well enough to dine. Then, according to Owen Meredith, he must be well enough to wine; that is fine. Not so encouraging for Ricordi as might be, but good enough for Conried. Mr. and Mrs. Ernest J. Knabe, of the great piano factory of that name, have also been dining at Nauheim. It is one of the distinguishing characteristics of that resort that people who are there dine; that is, according to the daily papers. No doubt the reports are, as usual, true.

Sonzogno's daily paper in Milan is *Il Secolo*; the Ricordi house is supposed to have the influence to inspire the other important Milan daily, *Il Corriere dell' Sera*, and the latter in its issue of June 24 publishes an article which assumes Mr. Conried's demission, going into considerable detail, stating that when Conried retires there is no question at all about Ricordi's succession, as it had already been decided upon by J. Pierpont Morgan and Otto H. Kahn, who had agreed between themselves upon Ricordi as the next manager of the Metropolitan. There is no sense in following up journalism of that kind by making other or contradictory statements. All, I think, that is necessary is to call attention to facts. I have already done so; I believe, for the benefit of our Italian friends, it may be justifiable to do it again. Mr. Conried is the present director. Until it has been decided that a successor should be appointed none can be appointed. Who decides? The trustees. How? At a session or meeting. Where? In New York at the regular office where those meetings are held. When? When the trustees get together some time after it has been decided that another director should be named. Neither Mr. Morgan nor Mr. Kahn would commit himself to any one in a definite sense or commit the board of trustees. American men of affairs are always prompted by a high sense of honor and dignity, and the most profound confidence is reposed in them, as is, for instance, shown by Ricordi in his anxiety to become the successful candidate of the Conried succession and identifying himself with American affairs. But it seems as if this anxiety has assumed a most virulent form, for it assumes conditions that are, at present, entirely speculative; furthermore, that speculation is based on the health of another man, and we all know—or should know—that such a course is precarious, from the fact that the man who is not in the best of health is apt to attend many obsequies held on those who were supposed to be in the best of health. Ricordi should take out some extra life insurance policies before pushing much harder for the seat now occupied by Conried. The activity seems somewhat pernicious.

BLUMENBERG.



Ludwig Wuellner a Great Declaimer.

Dramatically as well as musically, Ludwig Wuellner takes high rank. His power of sinking himself into the role he is enacting is marvelous, as may be seen from the following notice:

Here and there we felt a longing to be made acquainted with the scenic surroundings of "Manfred," which a performance in the concert hall naturally forbids of its own accord. A like desire may have filled Dr. Ludwig Wuellner, too, who embodied Manfred in a surprisingly successful manner. Every nuance was rounded off in a way that betrayed the long and careful study Dr. Wuellner must have given this role. Putting aside every theatrical pose, only by the power of his words, the play of his features, did he conjure up Manfred before our eyes, as though he stood there as man among men. And Dr. Wuellner is gifted beyond other actors who undertake this difficult role. He is a singer as well; only recently did we find occasion to review his performances in the Bechstein Hall. And so his musical sense enables him to feel the spoken melodrama from a musical point of view. This was easily perceptible in the address to Astarte, whose spirit he had called forth. The manner in which Herr Wuellner knew how to keep his voice in the tone register of the accompanying music was simply grand and rendered this passage the most thrilling of the whole work.—Berliner Zeitung.

Music in Eastern Maine.

BANGOR, July 5, 1907.

The last of a series of five recitals of the Brewer Piano and Organ School was an organ recital given here at the Broadway Congregational Church, July 2. An audience that completely filled the large church assembled to hear the fine program played by the director, Grace Bramhall, and two advanced pupils, Ellen Peterson and H. Everett Hall. Selections were given from Bach, Saint-Saens, Tours, Boellman, Brewer, Callaerts and Guilman. Mrs. W. A. Nelson and C. D. McCready sang some choice numbers, which were greatly appreciated.

Next week Helen Vickery will play a recital at her home in Fairfield to entertain her friends with a fine program from classic and modern composers, which will show the results of her season's study at the Bangor Piano School. She will be assisted by her instructor, Miss Garland, who will give analytical notes on her numbers.

Bangorans are now looking forward to the great concerts of the Maine Festival in October. Besides Calvé, Janet Spencer, Rose Eaton, Daniel Beddoe, Cecil Fanning and Clifford Wiley have been announced as solo artists. The orchestra will be made up the same as last year, Sam Bernstein, with some of the best players from the New York Philharmonic Society and the Manhattan Opera House Orchestra.

Bar Harbor's new Building of Arts, located on the Strawberry Hill road, near the grounds of the Kebo Valley Golf Club, will be opened on Saturday afternoon, July 13.

Emma Eames will sing at the first of a series of six concerts to be given during the months of July and August. The concerts:

Saturday, July 13, at 5 P. M.—Mme. Emma Eames, Emilio de Gogorza.

Friday, July 26, 9.30 P. M.—Alexander Petschnikoff, Marguerite Hall.

Saturday, August 3, 5 P. M.—Valdimir de Pachmann.

Friday, August 9, 9.30 P. M.—Barrere Quibet, Mrs. Francis L. Wellman.

Saturday, August 17, 5 P. M.—Giuseppe Campanari.

Friday, August 23, 9.30 P. M.—The Bar Harbor Choral Society.

There is something peculiarly interesting in the selection of Mme. Emma Eames for the opening concert at the Building of Arts, in that Eames claims Maine as the State of her nativity, although born in China.

ABRIE N. GARLAND.

Manchester.

MANCHESTER, N. H., July 6, 1907.

The music school directed by Carrie C. Frizzelle closed its regular season June 22 with two recitals. The programs were well selected and skillfully arranged. The following participated: The Misses Jones, Palmer, McVicar, Porter, Bead, Hascal, Connor, Young, Harrison, Hascom, Blanchard, Stearns, Benson, Chandley, Baldwin, Petersen, Stone and Adams and Messrs. Jones, of Boston, assisted, each contributing a few numbers.

W. A. S.

More Tributes for Marion Green.

Marion Green, the very popular and successful basso cantante, has scored repeated and unvaried success this past season. The following few excerpts from some press notices attest his superior ability:

Nothing can be said but praise for Mr. Green's work. If at any time his rich voice received more appreciation than at another, it was in the aria "O God Have Mercy."—Sioux Falls Argus Leader, May 25, 1907.

The part of Elijah was rendered by Marion Green with great vigor and dramatic effect, reaching its climax in the prophet's despairing cry, "It Is Enough." The beauty of tone of Mr. Green's voice with the cello obligato as played by Hugo Bach, produced an effect never to be forgotten.—Green Bay, Wis., Gazette, June 5, 1907.

The entire music allotted to Elijah was well sung by the basso cantante, Marion Green, whose pleasing voice and intelligent delivery evoked sympathetic response. The great and beautiful aria, "It Is Enough," was quite admirably sung by him and earned enthusiastic applause.—Landsman, Green Bay, Wis., June 12, 1907.

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BERLIN, W.

Marion Green, who is well known here, sustained the high reputation which he has obtained in oratorio work throughout the country. He has a splendid bass voice, sings with zest and ardor.—Decorah, Ia., Public Opinion, June 19, 1907.

It was a distinct pleasure to listen once more to Mr. Green's splendid voice. His various appearances in Decorah have always been to his advantage. He sang with splendid voice and a breadth of expression that was thoroughly satisfying. The bass role of "The Messiah" is an exacting one, but in Mr. Green it finds an exponent worthy of its beauty, and his solos were all given with splendid effect.—Decorah, Ia., Republican, June 20, 1907.



Singer to Marry.

Maria Barrientos, a well known Spanish operatic soprano (coloratura and lyric), who achieved fame particularly in Italy and Germany, has retired from the stage in order to marry a wealthy merchant of Buenos Ayres. Señorita Barrientos, who was spoken of as an operatic possibility for New York this winter, will make her future home in South America.

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Music Festival at Greenville, S. C.

GREENVILLE, S. C., July 6, 1907.

The recent music festival at Greenville enlisted the services of a number of fine artists from New York, Chicago and Cincinnati. Five concerts were given, with the program as follows:

FIRST CONCERT.

Wagner, "Tannhäuser" March; Barnes, Te Deum (Festival); soli, chorus and orchestra; Rode, Violin Concerto No. 8, op. 13; P. A. Fullenwider; Wagner, "O du mein holder Abendstern," E. A. Jahn; Donizetti, Sextet from "Lucia"; Lucia, Beatrice Fine; Edgardo, Cecil James; Arturo, C. M. Hood; Alisa, Mary Porter Mitchell; Enrico, Edmund A. Jahn; Ramonda, Walter Brown; Rossini, "Inflammatus et Accensus," from "Stabat Mater," Beatrice Fine, soprano, chorus and orchestra; Schubert, Symphony in B minor (unfinished); Verdi, "Celeste Aida," Romance from "Aida," Cecil James; Handel, "Hallelujah," from "Messiah," chorus; Weber, Overture to "Der Freischütz."

SECOND CONCERT.

Thomas, (a) Polonaise, "Je suis Titania"; (b) "It Was a Lover and His Lass," old English, Beatrice Fine; Marschner, (a) "An Jenem Tag," air from "Hans Heiling"; Mozart, (b) "In diesen heiligen Hallen," from "The Magic Flute," E. A. Jahn; Thomas, (a) "Schwer liegt auf dem Herzen," recitation and air from "Nadeshda"; Strauss, (b) "Zueignung," Mary Porter Mitchell; Puccini, (a) "Solo Di Rodolfo," "Che Gelida manina," recitative and air from "La Bohème"; Salter, (b) "Primavera"; Andrews, (c) "Oh, for a Day of Spring," Cecil James; and "In a Persian Garden," words selected from the "Rubaiyat of Omar Khayyam," the solo quartet.

THIRD CONCERT.

Mendelssohn, Wedding March; Handel, "Lift Up Your Heads," from "Messiah," Chorus; Saint-Saens, "The Deluge," violin solo with string orchestra; Saint-Saens, "Mon coeur s'ouvre a ta voix," from "Samson and Delila," Miss Mitchell; Grieg, "Peer Gynt" Suite; Verdi, Quartet from "Rigoletto," Misses Mitchell and Fine; Messrs. James and Jahn; Raff, Concerto for Piano and Orchestra, op. 185; George H. Schaefer, pianist; Peccia, Gloria, Walter D. Brown; Tchaikowsky, (a) Andante Cantabile, from String Quartet; Raff, (b) March, "At Parting," from Symphony "Leonore"; Gounod, "Gallia," Beatrice Fine, soprano, chorus and orchestra; Rossini, Overture to "William Tell."

FOURTH CONCERT.

Raff, Trio in G major, Romeo Gorno, pianist; Richard Schilewen, violinist; George Rogovoy, cellist; Chopin, (a) Nocturne in E flat; Pepper, (b) Tarantelle; Rachmaninoff, (a) Prelude; Gorno, (b) Burlesca; Wieniawski, (a) Romanze from second Concerto; Hauser, (b) Czardas; Rubinstein, Andante and Scherzo from B flat Major Trio, Messrs. Gorno, Schilewen and Rogovoy.

FIFTH CONCERT.

Handel, Samson; Soloists, Delia, Beatrice Fine; Samson, Cecil James; Micah, Mary Porter Mitchell; Manohar, Edmund A. Jahn; Haraph, Walter D. Brown.

H. W. B. Barnes was the musical director of the chorus and orchestra. The festival trustees included: Hon. L. O. Patterson, chairman; Judge J. A. McCullough, Dr. E. C. James, Allen J. Graham, secretary; W. G. Sirrine, J. H. Williams, H. W. B. Barnes, and C. E. McGee, treasurer.

The festival program both contained a large picture of Handel and portraits of the soloists and director.

At Aix la Chapelle Liszt's "St. Elizabeth" was heard recently.

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24, LUITPOLD STRASSE,
BERLIN, W., JUNE 25, 1907.

The plan of founding a new orchestra for the Blüthner Hall, which will be opened October 1, has been abandoned. The Mozart Orchestra is to be reconstructed and improved, and it will officiate at both the Blüthner and Mozart halls. The series of ten big symphony concerts at Mozart Hall, called the "New Philharmonic Concerts," promise to be very interesting. Carl Panzer, of Bremen, will conduct them, and the list of soloists includes some of the greatest celebrities of the day. The management is in the hands of Norbert Salter.

The soloists of the ten Nikisch concerts with the Philharmonic Orchestra will be Thibaud, Meschaert, Gmeiner, Godowsky, Vecsey, Wittenberg, Serrato, Reisenauer, and others. Vecsey will introduce a new violin concerto by Hubay.

Georg Fergusson will spend the summer at Spies, on Lake Thun, in Switzerland. About fifteen of his pupils will accompany him, so he will teach part of the time. Fergusson's pupil, George Reed, has been engaged at the Trier Opera, under very favorable conditions. Reed has developed into a heroic tenor of formidable stature, and Fergusson expects great things of him. Elizabeth Clark Sleight, the well known New York singing teacher, who is now here, will also accompany Fergusson to Switzerland.

Theodore Spiering recently scored an emphatic success in London. His playing of the "Kreutzer Sonata," in particular, in which he had the assistance of Anna Hirzel-Langenhar, the Munich pianist, according to the testimony of colleagues who were present, was transcendental. Spiering is very enthusiastic over the playing of Mme. Hirzel-Langenhar, whom he considers one of the most remarkable pianists before the public. The lady will probably be heard in Berlin next season. Spiering is summering at Heppenheim, in Hesse.

Theodore Bohlmann has been invited by Weingartner to play in his piano sextet at the Weingartner festival, to be given at Pyrmont on July 31, and on August 6. Mr. Bohlmann has had a very successful season as a pedagogue, both privately and at the Sterns Conservatory. At the public concert given by the advanced pupils with orchestra at the Philharmonie yesterday, one of his pupils, an American named Friedrich Mayer, of Hamilton, Ohio, gave a very finished and artistic performance of Weber's concertstück.

Of the three novelties brought out by the Royal Opera the past season, Strauss' "Salome" was the only success. It was performed forty times, and led all other single operas in point of number of renditions, although Wagner, with seventy-five performances, as usual, was the composer most given, but he was represented by nine works.

Two young American violinists, Howard D. Salins and S. M. Gordon, have established themselves here as teachers, working together; Salins being the principal and Gordon assistant. Both young men will concertize in Berlin the coming season.

Etelka Gerster gave a large and interesting musicale at her home last Friday afternoon. Numerous pupils of hers were heard to excellent advantage, including the Misses Schoverling, Müller, Heune, Dufan, Reinhold, Engel, Goette, Valentin and Van Breckenn. Eva Lessmann, daughter of Otto Lessmann, and a former pupil of Mme. Gerster, sang, exquisitely, songs by Brahms, Reisenauer, Sibelius, and her father. Three new difficult and characteristic songs, entitled "Tange Grey," "In einer Sturmnacht," and "Der Verlorene Haufen," by Paul Ertel, were well sung by Johann Hickendorff, with the composer at the piano. There were also piano solos by Paul Tidden and a cello solo by Marix Loewensohn, so that there was no lack

of variety. Mme. Gerster will spend her summer vacation on her estate near Bologne.

The basso, Adam Didur, a pupil of Maestro Franz Emerich, has been engaged by Hammerstein for next season. This makes no less than three pupils of Emerich who are at the Hammerstein opera. Putnam Griswold, of the Berlin Royal Opera, another Emerich pupil, scored a big hit at Covent Garden, where he recently sang for the first time.

The Stern Conservatory has been giving a series of ten public pupils' concerts, partly with and partly without orchestra, at Beethoven Hall and the Philharmonie. So many pupils were heard and there were so many excellent performances that it is impossible to mention them all. At the orchestra concert which I attended yesterday, the violinist, A. Lichstein, a pupil of Professor Holländer, gave a remarkable performance of the first movement of the Tchaikowsky concerto; it was not a pupil's rendering but a matured artistic reading of the exacting work. Martha Hannemann, a pupil of Rothmühl, displayed a beautiful voice and a finished delivery. Gisela Schwerin, of the class of Emma Koch, gave a creditable reading of the Liszt A major concerto; Gustav Franz, a pupil of Sergei Klibansky, has a fine baritone voice, and he displayed excellent schooling. Klibansky is to succeed Heinemann, who retires from the school. A very promising young violinist is Dora Hamann, who was heard in Spohr's eighth concerto. She is studying under H. G. Noren. Martin Krause was represented by some half dozen pupils in the ten concerts, who all were a great credit to their famous teacher. Yesterday it was Bernhard Rosenbaum who gave a smooth and finished reading of the Saint-Saëns G minor concerto.

At the Klindworth-Scharwenka Conservatory a competition for a valuable violin, given by the firm of Oswald Möckel, takes place each season at the close of the school year. The jury this year consisted of Engelbert Humperdinck, Fritz Kreisler and Wilhelm Blanck, besides the directors of the school, Xaver and Philipp Scharwenka and Robert Robitschek. The prize was awarded to J. Mituitzki, a youthful Russian violinist, a pupil of Issay Barmas.

Vincent B. Wheeler, a young American organist from Pittsburgh, will give a concert at the Apostel Paulus Kirche tomorrow evening. He will play works by Bach and Schumann, and will be assisted by Prof. A. Egidí and Martha Dreyer-Wolff.

Julia Culp, the famous Dutch alto, has just returned from London, where she scored one of the most overwhelming successes any artist ever had in that city. Her success was instantaneous at her initial recital and her second, third and fourth concerts were sold out. Our London correspondent will, no doubt, write particulars.

Two new music papers have been started here. The one is entitled Leonard's Concert Mitteilungen, and is published monthly by the concert director, Leonard. The other is called Der Concert Saal, and is owned and edited by Max Olitzki, a brother of Rosa Olitzka. This is published every fortnight. Both are bright little journals and should find many readers in Germany.

Tomorrow will be the twenty-fifth anniversary of the death of Joachim Raff, and Friday will be the seventy-sixth birthday of Joseph Joachim. Of more than 200 works by Raff scarcely half a dozen are performed today. He wrote so much, not from inclination but from necessity, and hard necessity was the rock on which his genius was wrecked. His symphony, "Im Walde," will stand the test of time, however.

Hermann Fernow, the head of the Wolff Musical Bureau, and Madame Fernow, invited a large number of artists to a garden party at their summer home at Neu Babelsberg, near Potsdam, on Saturday, the 22d. Mr. Fernow has a charming country residence and a very enjoyable afternoon and evening were spent there. Among those present were Emil Paur, who has lately arrived here; Etelka Gerster and daughter, Bertha; Otto Lessmann, Mme. Hermann Wolff, Mr. and Mrs. Busoni, Mr. and Mrs. Kreisler, Mr. and Mrs. Gottfried Galston, Arthur Schnabel, Mme. Schiller, Anton Sistermanns, and many others, whose names I don't recall.

Arthur Nevin, the well known American composer, has settled in Berlin. He will open a studio at Motz Str., 38, on September 1, and will coach singers and give instruction in composition.

A pupil of Professor and Madame Schmalfeld, Carl Heinz Barth, was engaged to appear as Escamillo, in "Carmen," as "guest," at the Kroll summer opera, in this city,

on Saturday. After the first rehearsal he was immediately engaged for the season, such was the impression he made as the director.

There will be no Berlin letter for some weeks to come, as your correspondent is leaving for a vacation on the Baltic Sea.

ARTHUR M. ABELL.

How De Pachmann Plays.

Although De Pachmann's recitals have been called "indescribable" by no less a critic than Symons, of London, some one has written a description that is a masterpiece in its way, and his name is W. R. Holt, habitant the largest city on the Thames. Mr. Holt draws this pen picture and its excellence amply justifies the length of the quotation:

"The audience sat and waited. Members of Parliament and notabilities in the city who had failed to get reserved seats cramped themselves into the narrow shilling benches. A roar of cheering burst from the stalls. At the head of the steps, bowing this way and that, was a little fat man in a frock coat, his face suffused with good humor. He shouted a greeting to the conductor, he patted a fiddler on the back, he greeted like a long lost brother the modest young instrumentalist who had been deputed to turn over his pages; a wave of the hand to an enthusiastic small boy, a jolly smile to the boxes, an inquisitive inspection of the bassoons, to see if he could find anybody he knew, and De Pachmann turned to his music. . . . Meanwhile the band was developing to splendid allegro, sweeping out the chords with the freedom of true artists. 'That's a jolly bit!' said De Pachmann; 'la-da-da-di-da!' and he beat time with his fat, graceful hands. A red flower and a blue hat caught his eye, and he remarked that this looked as if it would be a season of bright colors. Still the swelling music rose, and the young man turning over the pages looked excessively uncomfortable. What if the master missed his cue?"

"He need not have troubled. De Pachmann knows Chopin better than most of us know our prayers. The right bar arrived, and the hall was filled with rippling melody. Deep answered deep across the back row of the orchestra; oboes, clarinets and flutes engaged in musical conversation, with the brass for a sonorous chorus. But over it all, like the singing of birds, trilled the comments of the piano, enriching and decorating every phrase and fanciful tracteries of sound. This was music indeed, bewildering and delighting the senses. No wonder the members of Parliament were content to wait in the shilling queue.

"De Pachmann's face would excite the envy of Arthur Roberts. It expresses all the human emotions within the space of thirty seconds. It is quite as funny as Coquelin's. De Pachmann was like a man tasting old wine and finding it uncommonly good. And every new sensation of the palate was described in minute detail to the blushing turner of the pages.

"The movement intensified. De Pachmann hummed the phrases and invited the audience to share his delight. Then, over the woven chords of wood and string, the piano began to speak, lifting the mind to a new appreciation of the beauty of sound. De Pachmann is a prince among comedians, but he is also a king among pianists. Exquisite trills of melody on the high notes, blatant clangs on the middle register and sonorous booms in the bass—these came with surprising perfection. The climax was approaching, and De Pachmann became boisterous in his merriment. Eyebrows, head, body and arms were all keeping time, and the player's face showed the delirious appreciation of a child at a Punch and Judy show. A torrent of explanatory discourse overwhelmed the page turner, and when he bowed his head beneath the storm, De Pachmann turned to the stalls and told the people there what he thought. A bang, a clang, a gorgeous burst of harmony, and the piece was over. De Pachmann was so delighted that he ecstatically shook the page turner by the hand; then, to show that he was enjoying himself, the master shook hands with all the audience who were near enough. His regret was there was not time to lecture.

"Perfection seems, somehow, the wrong word to apply to De Pachmann's playing. It implies technicality, and when the master is at the piano you no more think that he plays well because he learned to than you think that the nightingale received lessons at a guinea an hour. De Pachmann and his piano are one, so much so that as often as not he is looking at the gallery instead of the keyboard. He does not persuade music out of the instrument; it sings with his own voice, and it has the many qualities of tone—warbling, wheedling, declaiming, lamenting, or what not—as a fiddle."

Kelley Cole, tenor, has gone to Bennington Centre, Vt., for his vacation. Mr. Cole is again under the managerial direction of Loudon Charlton, who is now booking an extended tour for the artist.

Music in Cranford, N. J.

Cranford, N. J., is one of the most lovely and romantic of the suburban points possible to "commuters." It has but recently been "discovered," but this discovery is already strenuous. Music is coming to be a busy factor. It has its choral society, directed by Arthur Woodruff, an account of whose recent concert was given here. This society has now come into new management, and the first move is to remove an outstanding indebtedness. For this, enterprise in entertainment has been assumed by several leaders. Concerts, plays, readings, lectures, garden parties succeed each other, and the debt is fast crumbling out of sight. "Musical bridge" or the performance of a snatch of "something good" between the "rubbers" is one of the original thoughts of a member which has worked well. Same ideas pervade the spirit of this club's work. For instance, one, that the practice of engaging expensive outside artists as "spectacular attractions" by modest communities is artificial and unwise. Better far to train, drill, rehearse thoroughly local talent with and without the chorus, and so give an evenly balanced, well prepared performance, legitimate and encouraging. This, too, aids in taking the mind of the public from the personality of performers and placing it upon the music subject instead.

There is a prospect of a conservatory of music in Cranford, in which artistic principles will be followed educationally. Among the valuable music lovers of the town is Alice Lakey, whose mother was Emily D. Lakey, the animal painter, and who has studied on the Continent and with Shakespeare, Georg Henschel and Madame Schumann, has sung in the Crystal Palace concerts, and who is imbued with progressive music feeling. Enid La Mont is a fervent music worker there, pupil of Jacques Bouhy, in Paris, and of Victor Capoul, and who was for a time teacher of voice in the National Conservatory, also soprano of the double quartet of the Church of the Incarnation, New York; Charlotte Wells, now Mrs. Oscar Saenger, organist; Arthur Woodruff, choirmaster. The La Mont home being now in Cranford, this musician has espoused the cause of music in the town. She has a club for the study of opera and oratorio, and for the coming to New York to hear "the best" of both. Also a class in musical history, in which illustrations are sung by the members, under criticism by members, and later examination. She has a large private vocal class and a New York studio, and gave last season a series of Wagnerian lectures in the Charles Moran studio, New York. She has been invited to take up similar work in Plainfield. The union of Westfield and Roselle musicians with the choral society is expected.

One of the best choirs of the town is the Presbyterian having Hortense Smith soprano, Mr. Cree tenor, Mrs. Hawthorne alto, and Mr. Cooper bass. Mr. Cree is choir master. Miss Nunoz, a New York musician, has charge of an orchestra of ten high school girls. These have played with the choral club. Dr. Laurence, a New York baritone, is a favorite and music helper. Mrs. Meyers, a Bouhy pupil, contralto, is another favorite. Miss Vreeland is organist and teaches music in the public schools. Emily Rice is another teacher of public school music. The schools give recitals. There are men organists in town. Alice Laurence, a piano pupil of Moritz Moszkowski, comes from New York to Cranford. Mr. and Mrs. Kimball are amateur musicians who studied in Berlin. Mr. Kimball is in business in New York, but keeps up his Beethoven sonatas, playing them with his gifted wife.

One of the prime helpers of music in Cranford is Mr. Potter, editor of the Chronicle, who, as do Mr. Young, of York, Pa., and others, fairly gives his paper to the home musicians. He has a pipe organ in his house, Mrs. Potter being a good organist. Mr. Hines, head of the Aeolian factory near by, has recently been elected treasurer of the choral society and is a strong hand in music progress.

He, too, has a pipe organ in his house, with Aeolian attachment, and fine music is heard there. The president of the club is Mrs. Silas Furman, a pianist. Mrs. Hansel and Mr. Loveridge are other officers.

Ganz May Live Abroad After Next Year.

Next season will be Rudolph Ganz's last year in America. His plans are to remain abroad indefinitely. The pianist has played this year from Boston to Vancouver and from Montreal to El Paso with the leading orchestras and in recital work. The press have been unanimous in praise of Mr. Ganz's work, and the following leading conductors' opinions are of interest:

Dr. Karl Muck says:

"You inspired the orchestra by your great musicianship."

Felix Weingartner says:

"Ganz stands to-day unequaled among the younger piano virtuosos."



RUDOLPH GANZ.

Frederick Stock says:

"Mr. Ganz is a type in himself and may fairly be said to combine the best elements of the best two or three who pose as the greatest piano geniuses."

Emil Paur says:

"His playing appeals through its beautiful clearness and dramatic quality, its sureness and ringing quality of touch and its perfection of technique."

"A man who can hold a large audience with such a long program, and through so many variations, can do yet more when he comes down to normal conditions."—Louis C. Elson in Boston Advertiser.

"The performance was characterized by a peculiar brilliance."—Philip Hale in Boston Herald.

The new Breslau University Music Hall was initiated with a grand concert.

The Institute of Music Pedagogy.

The Institute of Music Pedagogy is a normal school for the training of supervisors and grade teachers for music teaching in the public schools, elementary, high and preparatory for college. It is a summer normal, held in the town of Northampton, Mass., July 8-19, is in its eighth year, and has by its merits attracted widespread attention. The course, of two years or more, is in two divisions, elementary and secondary. In the elementary course are pursued music fundamentals and sight singing, the Weaver system (its aims, methods and course of study) and actual teaching. The secondary course holds harmony, music appreciation, chorus conducting and voice culture. The requirements are high, diplomas are given, and certificates for each branch.

The Weaver system of sight singing has advanced so rapidly and found such favor among supervisors and teachers that it is the plan carried out in the institute. Among other schools of the country, this is in use in the schools of Northampton, which has a national reputation as an educational center. The high schools there offer elective advanced courses which are allowed credit toward graduation. Every department of the work will be demonstrated in the institute with classes from the public schools. This gives time for thorough investigation in the truest way possible. There are many unique features in the system, which must be seen to be appreciated. Success in a remarkable degree follows its use. The institute aims for an adequate educational rating, for promotion from grade to grade in elementary schools, for advanced courses in high schools, and for credit in entering colleges and universities. It will be demonstrated that not only may grammar pupils be advanced rapidly in expert sight reading, but that high school courses gain the ability to master with artistic effect the oratorios, that pupils are brought to a love and appreciation for the best music, that good tone quality can be secured, and that abundance of time can be secured for the teaching of music history and elementary harmony.

Northampton, a short distance from Boston, is a delightful, historic and educational spot, is easily reached from all points. The course is delightful and in every way highly beneficial in advancing music art and the efficiency of its workers. Ralph L. Baldwin, of Hartford, Conn.; George Oscar Bowen, of Stamford, Conn., and Lyman Lee Wellman are now on the spot.

A New Music School at Bloomington, Ill.

Oliver R. Skinner, who, with Mrs. Skinner, has been for many years identified with the music educational life of Bloomington, has founded his own school. The first work as an institution began on July 3, a summer term to continue for five weeks. The school bears the name of the Oliver R. Skinner School of Music, Expression and Art. Mr. Skinner, the director, participates in the piano instruction and has the assistance of Vida E. Litchfield and H. M. Phillips. Mrs. Skinner and Mrs. W. K. Roush are the instructors of the vocal department. The work in expression will be conducted by Mary E. Spenseley, that in art by Marie E. Stevick. The instructor in violin playing has not yet been decided upon.

While in Bloomington recently a MUSICAL COURIER representative had an opportunity to hear the soprano, Mrs. Willis S. Harwood. This woman has had years of study as an amateur, and only a few months ago she returned from a period of study in Paris under Jean de Reszke. Her voice is found to be in practically an ideal state of training, and as hers is a finely sensitive musical disposition, her singing of a number of the modern French songs is productive of unqualified enjoyment. E. E. S.

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14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES,
CABLE AND TELEGRAM ADDRESS, "DELMAREIDE,"
PARIS, JUDE 24, 1907.

Prince Robert de Broglie and his wife, Princess Estelle, were billed to give two concerts in Paris at the Nouveau Cirque, which, however, have been prohibited by the police authorities, in regard to which the Prince has written a letter, from which I quote: "I am accused of trying to create a scandal. But wherein does the scandal lie? Princess Estelle de Broglie is a well known singer, who has studied under the best masters and sings serious music. My role, much more modest, consists in leading the orchestra accompanying her. Does the scandal lie in the fact that, contrary to the manners of my class, I have contracted a marriage according to my heart and against my interests? Because I married against the wish of my family, my resources have been cut off from me. I had therefore to go to work. But alas! good will was not sufficient. I was brought up to do nothing, and I did not know how to do anything. I tried all occupations a little—I was successively a mason, carpenter, and truck filler in a mine (San Francisco), but no one would keep me. Luckily, I remembered in time that in my education of a person of leisure the study of music entered. We were saved! It is with thanks to this 'accomplishment' that my wife, my little girl and I have been able to live for some months."

Replying to this letter, Prince A. de Broglie, father of Prince Robert, denies that his son is without means, saying: "My son states that he is without resources, and that he is forced by actual want to perform in café concerts and music halls. It is nothing of the sort. When my son, months ago, left his home for the third time and at his own will to seek adventures with the second companion of his choice, he had been in receipt of an annuity from me, which he had regularly drawn up to the time of his departure for America. At present, I am placing at his disposition, unconditionally, a certain sum per annum. My son is, therefore, not in want and cannot give this reason in order to justify the scandalous campaign which he is at present pursuing."

The veteran pianist, Francis Planté, gave two matinee concerts during the past week at the Théâtre Sarah Bernhardt for the benefit of the Mutual Aid Society of Conservatoire Professors, in which he had the assistance of

his colleagues, Louis Diémer, Raoul Pugno, Edouard Risler, Alfred Cortot and Rose Caron.

Among recent concerts or recitals given by other than French pianists, may be cited the two by Ossip Gabrilowitsch at the Salle Erard, of which the first was devoted to the works of Chopin and the second to a miscellaneous program of Beethoven, Bach, Schubert, and a Russian group.

At the same salle followed Auguste de Radwan with two recitals, the first a varied program from Bach, Beethoven to Chopin; the next being an evening with Chopin, interpreted in an interesting manner.

Two further recitals at the Salle Erard were those given by Paderewski, when he was heard in his own variations and fugue on an original theme, op. 23; C sharp minor sonata of Beethoven and selections from Schubert-Liszt, Chopin and Liszt. Paderewski's last recital opened with the Liszt sonata in B minor, followed by the pianist's own E flat minor sonata and ending with a collection of gems by Chopin.

Two concerts, one at the Salle des Agriculteurs, the other at the Salle Erard, were given by Theodor Szantó. Interesting numbers of the first program were the two Liszt legends—"St. François de Paule" and "St. François d'Assise"; Paganini variations of Brahms; Bach-Szantó prelude and fugue in G minor; a Hungarian sonata for piano and violin, "Magyarország," by the composer, Szantó, and Georges Enesco, being the feature of the evening, terminating with a group of Chopin pieces. At his second concert, Szantó performed a varied selection



SUMMER SCENE IN PARIS.
(Boulevard des Italiens.)

of compositions, several original numbers, and, with the aid of the Gelooso Quartet, a "Symphonie de Chambre," an interesting but long drawn out quintet by Oscar Klemperer, played beautifully, the concert finishing with a mixed group of composers, by the pianist.

The next pianist was Edmond Hertz, in a recital, at the Agriculteur Hall. Hertz's technical ability grows more apparent with each new appearance. His program contained the "Années de Pèlerinage" (Suisse), six numbers of Liszt, Schumann-Chopin group, intermezzi, ballade, etc.; seven pieces, op. 118, by Brahms; B minor ballade and the two "St. Francis" legends of Liszt.

Adolph Borschke, just returned from a long concert tournée in Australia and parts of America, was heard in a recital at the new Salle Gaveau. Since his earlier performances in Paris this young pianist has developed remarkably; he has improved notably as a technician, and his program seemed to have been formed with due regard to that "shining" ability so clearly evidenced in his playing. Borschke's selection were: Prelude and toccata,

by Vincent Lachner; variations in E flat, Mendelssohn; sonata in B flat, Ludwig Schytte; "Isolde's Liebestod," Wagner-Liszt; "Feuerzauber," Wagner-Brassin; "Près du Ruisseau," Sauer; "Nenia," Sgambati; "Eugène Onéguine," (paraphrase), Tchaikowsky-Pabst, and encores.

Mlle. Marguerite Liszt, a pretty soprano singer (related to the great Franz Liszt on her mother's side), gave a concert in the Salle des Agriculteurs that was much appreciated. The singer's assisting artists were the members of the Society of Ancient Instruments, Henri Casadesus, Edouard Celli, Alfred Casella, Marcel Casadesus and Maurice Devilliers, whose performances are always delightful. Mlle. Liszt's own contributions included the R. Strauss "Serenade" and Liszt's "Comment disaient-ils?"; "Cœur Solitaire," Léon Moreau, and the same composer's "Câlinerie"; "Si tu m'aimes" of Pergolesi and several "Zigeuner Lieder" by Anton Dvorák. Mlle. Liszt was very successful with her audience. With M. Decreus at the piano good accompaniments were assured.

At a concert given in the Salle des Fêtes of the Journal on Wednesday evening, one of the participants was a young and charming American singer, Jane Blatchford, whose interpretation of three interesting French songs written and accompanied by the Comtesse de Lostanges, called forth much praise for singer and composer alike. Miss Blatchford is gifted musically and sings with much taste and expression.

J. B. Ganaye and Blair Fairchild jointly gave an orchestral concert, Salle des Agriculteurs, in which they had the co-operation of Ch. M. Widor, Charles W. Clark, R. Feuillard and Emil Frey. Both the concert gives displayed unmistakable talent for composition, to which Mr. Ganaye added that of conductor, under whose direction a first symphony (in E) was heard for the first time and well received; he also produced a dramatic overture that found favor. Mr. Fairchild came forward with three pieces for cello, very well performed by M. Feuillard; and three songs—"Music When Soft Voices Die," "Grief Song," "A Love Symphony"—both of these groups written with orchestral accompaniment and heard for the first time. Charles W. Clark sang these songs superbly in the original language of Shelley, Tabb and O'Shaughnessy, English, which sounded as well as any tongue and pleased more because understood by so many. The songs are excellent in thought and construction. In the center of the program was Widor's second piano concerto, splendidly played by Emil Frey, with the orchestral accompaniment conducted by the composer.

On the same evening, at the Salle Pleyel, Jean Canive, with Jacques Thilaud, gave three sonatas for piano and violin, by Gabriel Pierné, Beethoven and Gabriel Fauré.

The last of three very interesting trio recitals by Alfred Cortot, Jacques Thilaud and Pablo Casals was given on Friday. The programs named trios by Haydn, Mozart and Beethoven (classic); Schubert, Schumann and Mendelssohn (romantic); Brahms, Saint-Saëns and Franck (modern).

At the Salle des Agriculteurs, Fritz Kreisler was again heard in a recital. How different the audience this time from the Kreisler concert of a few weeks ago, when there was but a handful of enthusiasts in attendance; this night there was a full house and tremendously enthusiastic. The violinist, being in splendid form, really surpassed himself—while Mrs. Kreisler looked charmingly happy over the result. Among the interesting things on the program were three old Viennese dances—seductive waltzes, wonderfully played and encored. These are attributed to Joseph Lanner and were loudly redemanded. The third of the waltzes was given "muted," and was wholly unlike the other two, which

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were quite Austrian in style and melody. Finishing with the "Twenty-fourth Caprice" of Paganini (in which all sorts of technical show things abound), Kreisler set his audience on fire with wild enthusiasm. In this assembly were the contrabass virtuoso Kusnezsky, the violinists Gelsos, Chailley, Hayot, Forest and others, besides numerous girl students of the fiddle, frantically bursting their gloves.

Jane Noria, the beautiful soprano, will make her rentrée at the Paris Grand Opéra in July, probably during the second or third week of the month. She is specially engaged to sing a series of dramatic roles and will appear as Elsa, Elisabeth, etc.

Allis van Gelder, Paris assistant to Regina de Sales, will leave July 1 for Munich, where she will sing and do some teaching during the summer months. Her pupil, Kate Welch, is singing with success in Daly's Theater, London, in the comic opera, "The Merry Widow."

The popular baritone and teacher, Fendall Pegram, scored a success at the "Five o'clock" of the Figaro by his splendid singing of the prologue of "I Pagliacci," and "L'Ange," by Rimsky-Korsakow. He was in fine voice

and was much applauded by a large and fashionable audience.

Glenn Hall, the American tenor, who has been in Paris for some time enlarging his repertoire of songs and arias, expects to remain here all summer. He will not return to America next winter, but intends to go to Berlin.

On Sunday last, yesterday, Llewellyn L. Renwick, the organist of the American Church, played his last service prior to his departure for America, where he goes to assume charge of the organ department in the University School of Music at Ann Arbor and a similar position at the Detroit Conservatory of Music. At the church in Paris Mr. Renwick's program yesterday was composed of works by himself and included the anthems, "O Father, Hear My Morning Prayer," "Hark! Hark! the Organ Loudly Peals," and, for organ, "Festival March."

Mr. Renwick is leaving today for London, where at the end of the week, with Mrs. Renwick, he will embark for New York.

Prof. W. Albert Mayer, who is giving a series of five Beethoven lectures in Kiel, had as the theme for the first of them, "Beethoven's Sojourn in Bonn."

Mrs. Bates-Bachelor in Palermo.

The Palermo correspondent of the London Daily Mail writes to his paper in a recent issue: "Every one here is talking of Mrs. Bates Bachelor's book, the authoress, and a well known singer. She is said to possess the highest soprano voice in the world. She has an intimate knowledge of Italian social and court life, and her book, 'Italia Adorata,' has been favorably reviewed. Mrs. Bates Bachelor had the honor of singing a few weeks ago before the ex-Queen Margherita, whose autograph portrait, as well as that of the reigning Queen, adorns her delightful book. Mrs. Bates Bachelor is also well known in London society, where she gave a concert, in conjunction with royalty, in aid of the League of Mercy, of which she is a vice president."

New Compositions by Hammer.

Heinrich Hammer, the European conductor and composer, who is spending his summer at Montvale, N. J., has just finished a number of new works for piano, including a scherzo and barcarolle.

In Ostrowo, Russia, a new municipal musical society has been organized under the auspices of the mayor.



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London, June 26, 1907.

With all the world at Ascot for the races and with 8,000 guests attending the Saturday afternoon garden party that their Majesties gave at Windsor, it is surprising what a number of people there seemed to be in London for all the musical events of the week.

"La Gioconda" was the special happening of the past week in the way of revivals. Mlle. Destinn sang the title role, Madame Lunn being the Laura, with Bassi, Sammarco and Journet as Enzo, Barnaba and Badoero. Edna Thornton as the blind mother made a distinct success with her one aria.

Earlier in the week "Rigoletto" was sung, Selma Kurz making her first appearance of the season.

Madame Melba, in "Traviata," with Caruso in the cast, drew a large audience, and on Friday evening, when she sang in "La Bohème," the house was crowded, all the boxes being occupied, in spite of the counter attractions of Ascot. "Madame Butterfly" again, and a repetition of "La Tosca" completed another week of the Italian season.

Last week was essentially that of the pianists. The only recital that Paderewski is to give in London occurred on Tuesday afternoon, at Queen's Hall. On Thursday afternoon Sapellnikoff was heard at Steinway Hall, when he played a sonata by Glazounow. In the evening there were three pianists claiming attention; Irene Scharrer, at Bechstein Hall, playing a Chopin program. This was Miss Scharrer's first recital this season, and as she has a host of friends, there was a large audience and much enthusiasm. At Aeolian Hall, Julius Du Mont was assisted by Horatio Connell, who sang German and English songs. At Steinway Hall Caroline Peczenki, a Leschetizky pupil, and Dija Fletcher, a vocalist, were heard. Then, on Saturday afternoon, Felix Fox, of Boston, played a program of quite unhackneyed pieces, which included examples of the modern French school. He made a decided success. A piano and violin recital, by Frank Merrick and Carl Barre, was one of the afternoon recitals, Hamilton Harty assisting as accompanist.

Mania Seguel, assisted by a child harpist; Ludovic Breitner, in a sonata recital, and Marie Bender, were other pianists who appeared.

"The Dream of Gerontius" was sung by the London Choral Society at Queen's Hall on Saturday afternoon. Gervase Elwes was the Gerontius, a part so associated with his name that it is seldom sung by any other tenor in England. Madame Lunn and Mr. Davies were the other soloists. The next season of the Choral Society will begin

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in September and it is intended to give a number of extra concerts during the next year.

There was a first performance in London of Glazounow's suite in C for string quartet last Thursday afternoon, by the Walenn Quartet. The work is in five movements, beginning with a fugue and ending with a waltz! The composer was present in the audience. Mrs. Henry J. Wood was the vocalist.

The second recital given by Julia Culp drew a large audience on Tuesday evening, who were delighted with the singing of that gifted artist. In fact, there was such universal demand for further recitals that Miss Culp will appear in a third during the early part of July. The accompanying of Erich Wolff was an added charm. The perfect sympathy with which he played (all the songs being accompanied from memory) caused many compliments to be extended to him for his valuable assistance.

Mr. and Mrs. Kennerley Rumford entertained with an afternoon garden party last week. A program was given by the Misses Pauline and Ethel Hook, Mme. Butt, Mr. Rumford, Esta d'Argo, Ben Davies and W. H. Squire.

A charming musical was that of Oumiroff, on Thursday afternoon, when he and his sister, Tania Oumiroff, were heard in some Bohemian duets and solos. Afterward there was a quartet of Schumann's, most beautifully sung.



Photo by Bennett.

EDWARD ELGAR IN YOUTH.

As a member of his quintet, for which he wrote the music.

by Lydia Obree, Lady Semon, Paul Schmedes and Oumiroff, with Richard Epstein at the piano. Many distinguished guests were present.

At the Royal Academy of Music the Melba prizes for soprano and contralto have been awarded, respectively, to Clara Smith, of Stratford-on-Avon, and Edith Kirk, of Leicester.

There has been such a demand for Kitty Cheatham to give another of her special entertainments, that she has arranged for a second recital on July 11 at Steinway

Hall. On the same afternoon, directly after her recital, she is to sing for Dora Countess of Chesterfield, and she has had quantities of private engagements since she came to London. At her Aeolian Hall recital the Princess Victoria of Schleswig-Holstein was present, as were also many other well known people, including Countess Ilchester, Minnie Cochrane, the Hon. Mrs. Charles Lawrence, Countess Stafford, Mrs. McCormick, Miss McCormick, Admiral and Lady Bruce, Lord and Lady Ludlow, Kate Douglas Wiggin, Mrs. Forbes Robertson, Mrs. J. M. Barrie, Signor Caruso, Signor Scotti, Mme. Tosti, Haddon Chambers and Mrs. Henry Dickens. At the recital on the 11th, Minnie Cochrane, lady in waiting to Princess Henry of Battenberg, will play two musical accompaniments that she has set for Miss Cheatham. One day last week, Miss Cheatham sang and played for the two young Battenberg princes, when there were several other members of the royal family present. On July 4 she is to sing at Spencer House. Altogether, her visit to London has been a round of successes, both public and private.

One of the soloists at Mr. Gilchrist's last Tuesday evening was Clifford Lott, of Los Angeles, Cal., his accompaniments being played by Mrs. Lott. One of his songs was by Oley Speaks and has never been published, so it was quite new to a London audience. Mr. Lott has a fine baritone voice, which is much admired whenever he sings here.

The Queen's Hall promenade concerts will commence on August 17 for a season of ten weeks.

One of the young Americans who has just arrived in London is Agnes Gardner Eyre, of New York. She has come over for her holiday and will spend the summer in London, where she has already been playing in a number of private drawing rooms, and will be heard frequently during the month of July. Miss Eyre has many friends in England who remember with pleasure her successful appearances a couple of years ago, so it was to be expected that she would be in demand as soon as it was known that she would pass the season here. Miss Eyre expects to return to America the last week in September.

Richard Burnmeister, who was in London for a few weeks, has returned to Germany, where he will devote his time to the completion of some new compositions. While here he played privately a number of times, but will give a public concert some time during the winter. In July and August he will have a large class of pupils at Wilhelmshöhe, near Cassel, a number of Americans coming over to study with him, and in September he returns to Berlin.

Two of Esther Palliser's pupils—Mabel Kaye and Enid Currey—sang at Miss Palliser's at home last week. Norah Drewett and Wladimir Cernikoff, the Russian pianist, played, and Muriel Matters, a young Australian, recited portions of "Enoch Arden" to Richard Strauss' music, which was played by Mrs. Railton, an amateur. Of course Miss Palliser herself was persuaded to sing and delighted all who heard her. She is working very hard, and even so late in the season is singing at concerts in the north and in town at parties, once or twice a day. Among the invited guests were the Duchess of Somerset, Susan Countess of Shrewsbury, the Countess of Bective, Lady Arthur Hill, Miss Hill, Sir Aubrey Dean Paul, Mrs. Ronalds, Mrs. Washington Singer, Mr. and Mrs. George Alexander, Mr. and Mrs. Colnaghi, Mr. and Mrs. Blake Wirgman, Mrs. Egerton Warburton, Mrs. Henry Abbey, Mr. and Mrs. Max Lindlar, Mrs. Marcus Hare, Mrs. Prothero and Dr. Horsford.

By request, Mathilde Verne gave a Chopin-Schumann recital last week. This closely followed the Schumann recital she played at Queen's Hall and brought a large number of friends to hear her. Commencing her program with Schumann, she also closed it with a Schumann num-

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ber, the fantasia in C. Six of the best known of Chopin's compositions came between.

At his recital on Monday, Reginald Somerville sang quite a number of new songs, one of them, "A Little Fragrant Flower," being in manuscript. Mr. Somerville is the composer of the songs that he sings, and is also his own accompanist, so whatever he writes receives exactly the interpretation that he wants. There was a large and most appreciative audience present. Assisting Mr. Somerville were Pierre Augieras, Andre Mangeot, Isabel Hirschfeld and Roberto Bileta.

Other musical events of the week have been: Clive Carey in a recital, assisted by Dora Bright, with Harold Samuel, accompanist; Basil Marlo, as singer, composer and accompanist, assisted by Helen Hulme and Albert Cazabon; with German Reed, accompanist; Thomas Dunhill in a program of British chamber music, with Beatrice Spender, Foxton Ferguson, York Bowen, Claude Gascoigne. R. H. Walthew, John Saunders, E. Yonge and Ivor James to assist; Jeanne Raunay, a vocal recital at Mrs. Alfred Mond's; Plotenj Worth, a violin recital, Johanna Heymann playing some piano solos and Mr. Van Bos accompanying; Lewis Barnes, a song recital with Miss de Forest Anderson, the flutist, who played a "Concertstuck" by Chaminade and a "Fantaisie Romantique," by Garratt, which received its first London performance and was accompanied by the composer, with Ida Kopetschni, Ethel Hall and Mr. Abbas also assisting; Sydney Payne in an operatic concert, the soloists including Madame Esty, Charles Copland and Charles Norman; Edouard Garceau in French "chansons," with Edith Parsons as pianist; a string quartet composed of the four Misses Izard, who played at George Menge's concert, Margaret Whitcomb, Gladys Moger and Daisy Turner also assisting; Erwin Goldwater in a violin recital, assisted by Madame Lindquist; Evelyn Ingelton in a chamber music concert, assisted by Hans Neumann, J. E. Hambleton, Blanche Brown and J. Mewburn Lewis; the Upsala University Choir, their first concert in London; Adele Clement and Helen Forsyth in a cello and vocal recital; Georgina Ganz in a matinee musicale at a private house; the Truslove Trio, their first appearance; pupils of Stewart Macpherson in a long program; and Cecil Baumer in a piano recital. A. T. KING.

Attiglio Brugoli has been nominated professor at the Conservatory of Music in Parma.

NEWS OF MUSICIANS FROM NEAR AND FAR.

Etta Edwards will summer in Hastings-on-Hudson. A large class is booked for next season. Advanced novel features will be introduced. Mrs. Edwards is an educator, born and trained. Her success in her work attests this. She is also a grateful and loyal friend. She frankly ascribes large part of her advancement in so short time to the aid of THE MUSICAL COURIER.

William A. Wetzell, of Salt Lake City, is another grateful admirer of the paper. He expresses himself as deeply appreciative of what it has been doing for public school music. "I read it from cover to cover, besides," he adds.

Pearl Young, not "Grace" Young, is the young singer from New Haven recently spoken of as having won the approval of managers by skillful work as stage debutante, with promising voice.

Mr. and Mrs. W. A. Gibbs, of Washington, D. C., are in New York. Mrs. Gibbs is a popular vocalist and constant student, with an exceptionally appealing lyric soprano voice. Mr. Gibbs, a business man, has strong and true musical instincts, and is one of the best critics of his wife's work.

Adele Lacie Baldwin has left for France on the Kaiserin Auguste Victoria, and will not return before September 15. Her address will be "care of Mme. Vireneque, 109 Rue de l'Universite, Paris."

Pauline H. Clark, the Boston contralto, sings at the Ocean House, Swampscott, this week. She goes thence to the White Mountains, where she has been a prime musical worker for several seasons.

When Arthur Woodruff was choirmaster at the Church of the Incarnation, he made a practice of opening rehearsal by the singing of Gregorian and other good ecclesiastical singing, "to tune the singers." His was a double quartet choir.

Mrs. Stephen Butler is one of the leaders of music lore in Northampton, Mass. She is a charming vocalist, and comes to New York to continue studies with Mr. Stewart at Carnegie Hall.

Irene Sprague, granddaughter of Governor and Mrs. William Sprague, and who recently became Mrs. Henry Williams Stiness, plays piano, violin, mandolin and guitar, sings charmingly, and has real musical gift. At the home-stand, "Canonchet," Narragansett Pier, she took piano lessons last season from Herr Zur Nieden, of New York.

Arlene Wilson Comstock sings in a Montclair church, and is a member of the Bach Choir there. She recently sang a leading part in the Bach music directed by Mr. Taft.

Mrs. Gilpin is one of the favorite church singers in Westfield, N. J.

Mrs. Gerard-Thiers has planned a trip to Europe.

Dr. Arthur de Guichard, the vocal master, will teach most of the summer at his studios in Providence, R. I.

Damon Lyon, the actor and baritone singer (late of Richard Mansfield's company), gave a musical and dramatic evening recently for the benefit of the Rectory Fund of Christ Church, Riverdale-on-the-Hudson. The Appleton Mansion was kindly loaned for the occasion by Mrs. G. W. Perkins. Mr. Lyon's program included the third act of "Peer Gynt," with Grieg's musical setting; the cottage scene from "The Lady of Lyons," with Mr. Lyon as Claude Melnotte, Lucille Lennon as Pauline, and Mrs. Lyon as the Widow Melnotte. Mrs. Kidder Pierce assisted at the piano. The entertainment was in charge of Mrs. Kingsley, Mrs. High and Miss Eldridge. Among the 200 guests were General and Mrs. A. S. Webb, the Misses Webb, Mr. and Mrs. Edward A. Randolph, Mrs. W. E. Dodge, Mr. and Mrs. Clinton Dodge, and Mr. and Mrs. Frederick Allen.

Mrs. Charles A. Boyle, of Emporia, Kan., has been pursuing a short normal course in piano, interpretation, theory and memorizing with A. J. Goodrich, at Carvel Court. Mrs. Boyle is a gifted musician and at present is director of the piano department at the State Normal School, Emporia, where she and her husband, Charles A. Boyle, are doing thorough and extensive work in musical pedagogy.

Georgia Holt, a well known piano teacher in Bangor, Me., is taking a special teacher's course with Mr. and Mrs. Goodrich, at Carvel Court.

Reed Miller in the Thousand Islands.

Reed Miller, the tenor, is spending his vacation in the Thousand Islands. The singer has been booked for many concerts for the coming autumn and winter. Henry Wolfsohn is Miller's manager.

Thomas Koschat, the lieder composer, has been decorated by Emperor William.

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SCHUMANN-HEINK HAS CLOSED A GREAT SEASON.

Madame Schumann-Heink, who is now resting at her home, the villa "Fides," in Singac, on the Caldwell Mountains, N. J., recently closed one of the greatest tours ever made in this country. Beginning with Bangor, Me., on October 6, and closing with Atlanta, Ga., on May 29, she appeared 124 times, including eight special performances with the Metropolitan Opera. No artist since the days of Patti has achieved such a series of unbroken triumphs, during which she appeared in eighty-two different cities, traveled over 48,000 miles, and covered the country from North to South and East to West, besides Canada and British Columbia. No attraction today has a greater hold upon the general public than this remarkable woman exercises throughout the land, and never has an artist been able to appear again and again in the same city in the same season, with no diminution in the attendance or enthusiasm.

The great singer appeared in New York thirteen times; in Chicago, five times; in San Francisco, three times in two days or four times in eight days; in Philadelphia, four times; in Pittsburgh, four times in six days; in Washington, Boston and Cincinnati, three times each, and twice each in Columbus, Ohio; Ann Arbor, Mich.; Brooklyn, N. Y.; Cleveland, Ohio; Milwaukee, Wis.; Portland, Me.; Los Angeles, Cal. and she appeared twice in three days at Newark, N. J., two days in succession.

Wherever she appeared she left a lasting impression by reason of the sincerity of her art and her wonderful personality.

As respects the box office receipts, her first concert in San Francisco stands as a unique record. Because Madame Schumann-Heink's train had gone through a series of wrecks she was thirty-six hours late reaching San Francisco, so that the matinee audience was dismissed and requested to return in the evening. The evening concert found the same audience returned, filling the theater to its capacity. The following afternoon she appeared before an audience of 5,500 people in the Hearst Greek Theater, with an orchestra, and on the same evening before a record house of \$3,607.50, which she followed the next Sunday matinee with an audience of 6,000 people in a huge skating rink and prize fight arena. The house contained 1,600 standees, and \$5,819, surpassing the great triumphs of Patti and Jenny Lind. New York and Brooklyn, on October 11 and 20, yielded upwards of \$6,000; Chicago, at her fifth appearance, \$3,300; Cincinnati, at her third appearance, \$3,000; Buffalo, \$3,807.25.

All her appearances were alone, in song recitals, without the aid of orchestra or assisting artists.

With all her success and with the fortune she may annually lay aside as a result of her singing, Madame Schumann-Heink has never forgotten the bitter days of the past, when hunger and thirst were the sole partners of her great ambition to rise to the top.

Step by step she has climbed the ladder of success unaided, save by an unflinching "I will," an unlimited capacity for endeavor, and a clear vision for "opportunity." Many years of patient waiting for that opportunity were devoted to study and observation, to the not insignificant task of making 180 grand opera roles her own, besides innumerable comic opera, comedy and tragedy parts, so that when the opening came it found her prepared and ready.

An artist cannot stand still. He or she must either progress or retrograde. Madame Schumann-Heink reached America at the termination of an irksome contract, a poor woman with a large family, equipped only with what, in her devotion, she calls "a gift of God, for which I deserve no credit," besides an indomitable will. In the nine years she has been in this country she has progressed year by year, until there is scarcely a town in the land which has not heard her. Her stay in America has made her one of the wealthiest of singers (the past season alone yielded her \$125,000), so that she is now enabled to spend her leisure hours in her beautiful American home in the Jersey hills, where she is now preparing for her next season's tour, booked as early as six weeks ago.



SCHUMANN-HEINK.
As Waltraute in "Götterdämmerung."

Francis Beattie Thurber Dead.

Francis Beattie Thurber, one of New York's prominent citizens and the husband of Jeanette M. Thurber, who founded the National Conservatory of Music, died at his city residence, 49 West Twenty-fifth street, on the Fourth of July. Mr. Thurber had been ill for several months. The funeral services were held at the home Monday afternoon, and the interment took place at Delhi, Delaware County, N. Y., where the deceased was born.

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November 13, 1842. Well educated, progressive, patriotic and possessing a mind of marked brilliancy, Mr. Thurber became distinguished in various ways. First, as wholesale merchant and author, and later as lawyer and politician. During his eventful life Mr. Thurber held many posts of honor. He was a member of the Union League Club, the New York Press Club, the Republican Club, the Metropolitan Museum of Art, the National Academy of Design and other societies and clubs. Best of all, he encouraged and generously supported Mrs. Thurber in her musical activities. The National Conservatory of Music, founded more than twenty years ago by Mrs. Thurber, is the only school of music in this country that has a charter from the National Government. Many artists now eminent in this country and Europe were educated in this conservatory. Many instructors of music located in different parts of the world also received their training in this school. Besides the National Conservatory of Music, of which she is still the president, Mrs. Thurber organized the American Opera Company. Mr. Thurber is survived by the widow, two daughters and one son.

Albert Spalding Here.

Albert Spalding has arrived in America on the Princess Irene from Genoa. It is two years since young Spalding was here last, and since that time he has appeared in all the musical centers of Europe—London, Paris, Berlin, Vienna, etc.—with much success, playing under the baton of all the celebrated conductors, including Richter, Colonne, Saint-Saëns, Henry Wood, Landon Ronald and others. At Spalding's first appearance under Richter, which was at Queen's Hall, London, he was at once engaged by that conductor to play with the Hallé Orchestra, at Manchester, and he has also been retained by that orchestra for a series of concerts in the principal cities of England during the coming winter. This and other engagements in London and on the Continent will prevent the gifted violinist from making a public appearance in America during 1907-08. It is his intention to spend the summer months with his family at Monmouth Beach, N. J., and to return to Europe in September.

More Honors for Strauss.

Richard Strauss has been re-elected chairman of the Allgemeiner Deutscher Musikverein, which concluded its annual festival at Dresden recently. The scene of next year's musical meeting will be Munich.

Rival for Farrar?

Edna Darch, a Los Angeles singer, has been engaged provisionally by the Berlin Opera for some trial appearances.

Herr Růžek, of Carlsruhe, has been engaged as conductor for the Gotha Opera.

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LEIPSIK NOTES.

LEIPSIK, June 29, 1907.

The annual concert given by the Leipzig Conservatory in honor of its protector, the King of Saxony, was held not long ago. On account of the illness of Prof. Hans Sitt, Prof. Arno Hilf conducted the orchestral numbers with elegance and skill. Especially fine was his leading of the Bruch G minor violin concerto, his intimate knowledge of the work enabling him to anticipate every wish of the soloist, Herr Britanichsky. The latter played with a fine singing tone, but his technic was hardly equal to the demands, since nearly all passages were taken at a tempo which left clarity in execution an impossibility. Other numbers on the program were the Weber "Jubilee" overture, three Brahms piano pieces, beautifully played by the blind young Mr. Kögler; the Godard poetical scenes for orchestra, "Dans les bois," "Sur la montagne," and "Au village." A group of songs was well sung by Miss Wawnikiewicz. The program closed with the overture to Glinka's opera, "Russian et Ludmilla."

Arthur Friedheim's new opera, "Die Tänzerin," was given its first Leipzig performance at the New Theater on May 30. The action is slow. The music is well written and makes very exacting demands on the artists. Jenny Osborn Hannah was magnificent in the title role (as Thais), her high notes being especially beautiful and clear. Her acting and appearance left nothing to be desired. Herr Urlus, as Alexander the Great, sang with all his customary skill. In the second act his opening passage was sung with exquisite tone and finish. At the close of the performance the artists and the composer, stage manager and conductor, were called repeatedly. Yet one had a feeling that that there had been much ado about nothing. The music is modern, the orchestration is skillful and not too thick, as is so often the case. The papers here are nearly all agreed that "es ist dem Komponisten nichts neues eingefallen," and that the text is dreary. The performance and intermissions required three hours and ten minutes.

J. E. L.

A Woman's Sacrifice.

(From the London Daily Mail.)

The story of an invalid's devotion to a blind professor of music was told in the Chancery Division today. The ac-

tion was brought by Kate Steel, a young musician, against the executors of the late Prof. Walter Cecil Macfarren, professor of the Royal Academy of Music.

Stewart Smith, K.C., said Miss Steel was confidential secretary and amanuensis to the late professor during his blindness. In 1895, desiring to recognize the services she rendered him, Professor Macfarren agreed to pay Miss Steel, if she would continue to act for him, £100 a year, an annuity of £50 12s 6d being purchased for her life, and £50 paid to her by half yearly instalments. The latter payments were kept up till the time of the professor's death.

The executors were in some difficulty, however, there being no written agreement for continuing those payments after his death, and the question was whether there was satisfactory evidence of a contract to continue to pay during the lifetime of the lady the other £50 a year.

Stewart Smith said that Professor Macfarren went blind in 1878. He obtained the aid of the plaintiff to write at his dictation his musical compositions, lectures and reviews. He also desired to keep his position as a conductor. Of course, he could not read the score, and it was part of plaintiff's duty to teach him and assist him to commit to memory the whole of the score of all classical pieces which he conducted at the Royal Academy of Music.

In 1890 Miss Steel was appointed one of the professors of the Royal Academy of Music, and began to take pupils. She had always been in delicate health, and in 1895 she had to make her choice between continuing to serve Professor Macfarren and following her profession. She decided to stay on with him, and gave up the prospects of increasing her clientele and income with it, and Professor Macfarren agreed to pay her or secure for her £100 a year for life. Professor Macfarren's estate amounted to £27,000.

The lady, who is suffering from spinal trouble, was brought into court upon an ambulance stretcher, which was placed upon trestles on the bench at the side of the judge. Reclining upon her couch Miss Steel answered the questions put to her, and bore out her counsel's statement.

Ultimately his Lordship found for the defendants. He had no doubt, he said, that Professor Macfarren intended to provide Miss Steel with an annuity of £100, but there was no promise which could be enforced in a court of justice.

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CHARLES W. CLARK IN EUROPE.

PARIS, June 29, 1907.

Nothing has produced more discussion recently in musical and vocal circles in America than the artistic triumphs in Europe of the American baritone, Charles W. Clark, formerly of Chicago, and not because he is an American, for American singers have triumphed in Europe for many years, but not American male singers, to any extent, and not those whose lives up to the time of their artistic life were spent chiefly at home in the United States, as is the case with Mr. Clark.

That his singing has also produced discussion in Europe will be shown later through excerpts from many, many English papers which are echoing Clark's Continental triumphs also in the large cities of France and Germany, particularly Paris, Berlin, Munich, Leipsic and too many to enumerate.

Mr. Clark is, in the first place, recognized by the European musico-vocal world as an artist, and in the next place as a vocal interpreter of the best in classical and romantic and modern song. The artistic elements of the general European community of culture have found in him a sympathetic exponent of their singing specimens, of those songs, arias, parts of great vocal schemes in oratorio and cantata that have appealed to them in the past and for which they are constantly looking for interpretation, musical, vocal and intellectual. Mr. Clark has given them this, and hence Mr. Clark is received by them always with a feeling of sympathy and gratitude.

It is rather late in the day to discuss the details of the Clark voice, the Clark means of conveying his ideas and conceptions of the masterworks or his vocal method, so called. In fact, I do not think Mr. Charles W. Clark has any vocal method so called at all; he simply sings, and therefore he is an acceptable artist, for that is all that is necessary, viz.: to sing, and to sing is so rare an accomplishment that it is, in itself, sufficient. Let me say, right here, that there are very, very few people, male or female, in this world who sing or who know how to sing. Mr. Clark is among those who can illustrate this by singing.

It is possible that Charles W. Clark will be heard in the United States during next season, and if he appears he will be greeted by audiences of numbers and of enthusiasm to support the general European verdict. As to details on this subject I am unable to furnish any at present, but later on, from the proper sources, the complete news as to his American appearances will be published.

Appended are submitted a number of criticisms from sources respected and influential, which show the value placed upon his work in recent periods.

BLUMENBERG.

Clark and the Press.

The London Telegraph of November 27, 1906, referred as follows to Mr. Clark's art in song recital:

A musician who seeks to translate for us the meaning of song must needs have among his artistic baggage a great command of versatility, and he must be able to plumb the depths of songs of all characters if he is to take a high place among his contemporaries. Charles Clark has these qualities in an uncommon degree.

The critics of other London newspapers expressed their opinions as follows:

Charles W. Clark not only possesses a fine and well trained baritone voice, but sings in a most expressive and intelligent manner.—London Morning Post.

Charles Clark is a singer of intelligence and artistic insight.—London Daily Mail.

Charles Clark's range of expression is an extensive one.—London Standard.

To a very agreeable voice, which has been exceedingly well cultivated, Charles W. Clark adds artistic insight and versatility of style.—London Queen.

He is unquestionably one of the cleverest singers of the day, and disarmed criticism.—London Ladies' Field.

He has established himself firmly in the good opinion of London.—Ladies' Pictorial.

Charles Clark, during the short time he has been in this country, has made a reputation by his remarkably fine singing. His vocal ability and his strong dramatic sense made his singing of German lieder very interesting and distinctive.—Scotsman.

Clark's baritone is so liquid, his voice so persuasive and so telling, his resources as a vocalist so great, and his individuality as an interpreter is so strong and, at times, so charming, that he held his audience captive and had to repeat several numbers.—London Tribune.

Mr. Clark's appearance at London Symphony concerts the first week in December, 1906, won for the singer these tributes:

"An jenem Tag" from Marschner's "Hans Heiling" again, and Weber's "Wo birg ich mich," were sung by Charles Clark with a

real sense of style and dramatic feeling.—London Times, December 6, 1906.

Charles W. Clark gave much pleasure by the fine quality of his voice and the beauty of his vocal methods.—Pall Mall Gazette, December 4, 1906.

Charles Clark sang with splendid dramatic emphasis.—London Daily Telegraph, December 4, 1906.

Charles W. Clark made a signal success with his dramatic and brilliant singing.—London Tribune, December 4, 1906.

Had we a real opera house this baritone would assuredly be one of its chief stars. In Marschner's "Hans Heiling" he displayed to the full all his rich gifts of tone and expression, and a fine and admirably restrained interpretation.—London Standard, December 4, 1906.

Charles Clark sang to perfection.—London Daily News, December 4, 1906.

An operatic baritone of the highest worth.—London Evening Standard.

The following extract from the Liverpool Courier tells of Mr. Clark's success at the Liverpool Philharmonic concert:

The singer has a remarkably sonorous, well produced and well modulated voice, with every suggestion of plenty of reserve power.—Liverpool Courier, December 3, 1906.

Mr. Clark's singing at the Hallé concerts in Manchester elicited these opinions from the resident music critics:

Of the soloists the palm must go to Charles Clark.—Manchester Mail, November 30, 1906.

Mr. Clark's rendering of Mephisto's music was remarkably vivid.—Manchester Dispatch, November 30, 1906.

Charles Clark was far and away the best Mephisto we have heard. By sheer force of personality he quite overwhelmed his colleagues in the concerted parts.—Manchester Evening News, November 30, 1906.

Charles Clark was by far the most successful.—Manchester Guardian.

The critic of the Birmingham Post paid this tribute to Mr. Clark, in the part of Judas, in "The Apostles":

His work in the oratorio was the most thrilling thing of the evening.—Birmingham Post, October 3, 1906.

Another critical opinion of the same performance reads:

Altogether the performance must be described as the most finished, forcible and brilliant I have heard.—Yorkshire Post, October 3, 1906.

Scotch and Irish criticisms also show delight with Mr. Clark's art:

After his dramatic performance of tonight he should have no difficulty in finding engagements in England, if he cares to take them.—Glasgow Herald, October 3, 1906.

Charles W. Clark, an American baritone, was much in favor with the emotional and dramatic power of his vocalism.—Northern Whig, October 6, 1906.

He has a humorous gift of the refined sort; a dramatic vividness and robustness of sentiment were also noted.—Belfast Evening Telegraph, October 6, 1906.

Charles W. Clark received quite an ovation.—Irish News, October 6, 1906.

Mr. Clark has a splendid resonant and rich baritone. Dramatic fervor characterized the renderings which showed off not only the capabilities of the voice, but the versatility of expression and pronunciation.—Belfast News Letter, October 6, 1906.

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THE MUSICAL COURIER earnestly desires to see those of its friends who are engaged in private music teaching get in touch with the American Institute of Normal Methods, convening in Boston and in Evanston, Ill., from July 9 to 26. This whole agitation in regard to the elimination of bad music teachers and protection of the good ones must be settled directly through these new systems of training teachers how to impart what they know. Private studio people do not dream of the strength that would come to their possibilities through proper training. Even with gift the learning how to adapt it to pupils' necessities is an addition of power not to be slighted. Neither do they dream of the menace to their unskilled efforts by the going out into the teaching field each summer of so many splendidly equipped "skilled" workers with whom to compete. The institutes were established primarily in the interest of public school music teaching. But these graduates are establishing themselves as private teachers and heads of schools. The result is obvious. Standards of musical knowledge have become so high now in these institutes the elective studies cover such advanced ground, the work is so logical and educational, and the supervision so efficient, that pianists and vocalists from all parts of the country are now joining forces with the others. Recent agitation in the vocal field here in New York is but a straw showing the necessity for scientific music teaching. Let some of the leaders, and any others interested in greater and more assured prosperity for themselves, go to Boston or to Evanston this summer and see for themselves.

Anna E. Ziegler, always foremost in desire for greater achievement, and who has so enthusiastically led the movement of the Association of Singing Teachers here, proposes to go to the Boston session between July 9 and 26, to see what is going on there. She is wise. The demand

today is for skilled and specialized labor in all directions. Those who are farseeing will be in advance of the movement onward. The Boston session will be held in the New England Conservatory of Music, near Symphony Hall. The Western session will be held in the Northwestern University, Evanston, Ill.

Further, splendid educational conservatories are springing up throughout the country, based upon logical law, pedagogic principles and scientific system. In music knowledge alone these are already leaving far behind the average private studio and school teacher. Their courses of study are away up in the scale of effort. And training in the imparting of such knowledge is an added and obligatory feature. Many music teachers, choir singers and professional self established musicians would have no chance whatever as teachers in such educational institutions. They do not know enough, and they do not know how to teach that. Those who are in doubt send, for instance, and get the courses of study of the Indiana (Pa.) Normal Conservatory, Hamilton Cogswell, director, or of Julia E. Crane's Normal Music Institute, at Potsdam, N. Y., or of the Thomas Training School, Detroit, Mich., and see for themselves. And there are many others. These directors have evolved these educational institutes of music out of their experience in music teaching, and from observation in seeing the waste and failure of a picked up and haphazard sort of music teaching by self established "teachers" (?).

From the Hawthorne Piano School, of Potsdam, comes news of a graduating piano recital at Normal Hall, in which Leon Lee Marvin, pupil of Mr. Hawthorne, assisted by Ethel E. Keenan, reader, were performers, and also a recital by pupils of F. E. Hawthorne in piano and of Chloe E. Stearns, violin. An unusual attendance and applause from audiences and from the press speak for the work done. The following pupils performed: Ora P. Lomber, Nina E. Jeffers, Bessie M. Avery, Janet S. Burns, Malinda Durand, Harold Hawkins, Erl Pelton, Ethel Hutchins, Gladys Hawkins, Udelle Matlaw, Winifred L. Cooke, Mark Davis, Ethelyn G. Gates, Therese Jones, Ernest Parker Hawthorne and Leah M. Haywood. The director was at the second piano. The Mozart concerto in D major, for piano, and concerto in A minor for violin, by Accolay, were among numbers played by the graduates. F. E. Hawthorne is director of the school (Leschetizky method) and it is in connection with the State Normal and Training School.

Julia E. Crane had sixteen graduates this year from her Normal Institute of Music at Potsdam.

Charlotte Babcock, head of The Musical and Educational Exchange, has recently been instrumental in placing David Baxter as head of the voice department in the Conservatory of Music, Marion, Ind. Mr. Baxter will also have a church position and will teach vocal two days a week in Indianapolis. All parties are much pleased. Mrs. Babcock has sent a quartet to a musical center near Philadelphia, and a vocal trio and other musicians to several summer resort hotels. This latter feature has evolved recently, and indicates an increased interest in music and for good music at all points. Mrs. Babcock has a summer home in Orange, N. J. Her office is in Carnegie Hall.

Beulah B. Chambers, one of the professors of piano at the Mason School, Washington, D. C., passed through New York last week en route to Boston and the Maine coast. Miss Chambers is also organist of the First Church of Christ, Scientist, in Washington. Mary Reno Pinney, organist of the "First Church" in New York, is abroad, to be gone two months. Dr. W. D. Hazzard and Mrs. Hazzard, of Nashville, Tenn., sailed for Europe last week. Mrs. Hazzard is a fine pianist and musician. W. Otto Miessner, supervisor of music in schools, Connersville, Ind., has charge of the public school music department in the Winona Summer School, at Winona Lake, Minn., this summer. He will also lecture before several county teachers' institutes.

The musical part of the commencement exercises at the Friends' Academy at Locust Valley, Long Island, was given by the music pupils of the school. The chorus sang "Voices of the Woods," by Rubinstein, and "Blow, Soft Wind," by Vincent. An arrangement of Liszt's Rhapsody No. 15 was played by Helen L. Nelson, W. Laurie Seaman, George W. Waymouth, Mildred E. Hay, M. Claire Rouse and Howard G. Heckman. Four pupils played an arrangement of Moszkowski's "Bolero"—Helen L. Nelson, Mildred E. Hay, George W. Waymouth and Margaret Zabrickie. The following were graduated in the scientific course: Mabel Lyon Hegeman and Samuel Thubee Woodhull. Elizabeth Dunlap Hutchinson was a graduate in the classical course. Edna B. Downing has had charge of the piano and vocal music at the Friends' Academy for the past eight years.

Grace G. Gardner Sings Her Own Songs.

Grace G. Gardner, the composer and teacher, has been singing a number of her more recent songs at concerts during the late spring and early summer. June 12, Miss Gardner appeared at Washingtonville, Orange County, N. Y., under the auspices of a ladies' club representing the wealth and talent of Orange County. Ladies from New York, Brooklyn, Delhi, Chester and Middletown were among the guests. Miss Gardner was the guest of honor, as well as the principal entertainer. Besides singing her own songs, she gave a lecture on "America's National Songs," with illustrations. The program included "It Is Springtime" and "My Dusky Baby," two of Miss Gardner's compositions. Miss Gardner also sang "The Water Nymph," soon to be published. The members of the club and their guests joined in an ovation to the fair singer and composer, who had so charmingly entertained and instructed them.

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CHAUTAUQUA MUSIC	
 <p>ALFRED HALLAM ALFRED HALLAM, the Director of Music at Chautauqua, has had a wide experience as organizer and conductor. His home is at Mount Vernon, N. Y., where he is highly esteemed as a citizen and musical educator.</p>	 <p>C. F. CROXTON C. F. CROXTON, father of Frank Croxton, is supervisor of public schools in the South, and he and Mr. Hallam will direct the public school music during the summer's session.</p>
 <p>FRANK CROXTON FRANK CROXTON, the basso, is also one of the heads of the Vocal Department. He will be a soloist at the oratorio performances, and appear in joint recitals with Mr. Van Hoose.</p>	 <p>REINALD WERREN RATH REINALD WERREN RATH, baritone, is a singer of excellent training who is rapidly making fame. His voice is agreeable and his stage presence attractive. He will be heard at Chautauqua as a soloist.</p>
 <p>ELLISON VAN HOOSE ELLISON VAN HOOSE, who is one of the heads of the Vocal Department, is one of the noted concert singers of the world. In addition to his teaching, this distinguished tenor will be heard at recitals and concerts during the season.</p>	 <p>FREDERICK GUNTHER FREDERICK GUNTHER, baritone, is a member of the Metropolitan Opera House Company. During the last season he was also heard at several New York concerts. Mr. Gunther will be a soloist at some of the principal concerts at the Auditorium.</p>
 <p>CECIL JAMES CECIL JAMES is a young American tenor, with a flexible, well schooled voice. He has appeared at many concerts and will be one of the soloists of the Chautauqua season.</p>	 <p>PEARL BENEDICT PEARL BENEDICT, contralto, is a successful New York choir singer. She has been especially engaged for the oratorio performances in July—"The Messiah," "Stabat Mater," "Moses in Egypt," "Light of Life," and Saint-Saëns' "Thirteenth Psalm," also, "Aida" in concert form.</p>

Communications should be addressed to Chautauqua Institution, Chautauqua, N. Y.

Ernesto Consolo in Northern Wisconsin.

The eminent Italian pianist, Ernesto Consolo, has just closed a very successful season and will spend July and August in Northern Wisconsin.

This season, Mr. Consolo's first season in America, has been filled with many engagements in the West, South and East, and everywhere he has been accorded the highest praise by press and public for his splendid musicianship, infallible technical equipment and convincing and interesting interpretations.

On the occasion of Mr. Consolo's last public appearance this season, as soloist at the convention of the Indiana State Teachers' Association, he achieved a veritable triumph, holding his audience throughout his recital program, and on its finish being repeatedly recalled. The Noblesville Daily Ledger of June 27 said, in part:

This was the first opportunity the association has had of hearing Mr. Consolo, the noted Italian pianist, who, in the Old World, has a place second to no other artist in his line. He is not only one of the most brilliant technicians of his time, but he is also one of the most thorough musicians. His exceptionally good technic and his musicianship and rare ability as a poetic interpreter won for him the unqualified and enthusiastic praise of the audience. Mr. Consolo has played in all the capitals of foreign lands, receiving the highest encomiums from the best European authorities. He not alone is a musician of unusual attainments, but he is a man of broad and varied culture, speaking fluently Italian, French, German and English.

On Mr. Consolo's recent success in New Orleans, the New Orleans News said:

Ernest Consolo, the distinguished Anglo-Italian pianist, gave what is probably the most powerful, virile and sympathetic interpretation ever heard in this city. The opus was the magnificent Concerto in A minor by Grieg, with orchestra. Consolo is the master of a most marvelous technic and his temperament is of such strength and magnetism as to fairly impregnate orchestra and audience and bear them along in a splendid rhythmic response to the expression of his fine individuality.

His piano solos, which consisted of a Scherzo by Chopin, Minuet in Old Style, by his teacher, Sgambati, and a Gigue by Scarlatti, composed for the harpsichord, were exquisite gems of art, each in its own peculiar form, as interpreted by this, one of the finest artists who has ever been on the New Orleans concert stage.

The New Orleans Times said:

The New Orleans debut of Ernesto Consolo, the Italian piano virtuoso, was the event of the program's second section. The artist's selection was the Grieg A minor Concerto, which called forth an ovation such as has been rarely given a piano virtuoso in this city. Virtuoso is a word particularly applicable to Signor Consolo, for it seems to imply above all things facility, dexterity and precision. There are some great pianists, broad, massive and profound, upon whom only the title master rests with fitness. * * * Such digital precision has rarely been equaled by a pianist. There is never a blurred phrase, a slurred note, a slighted rhythm. This perfection of execution is a delight in concerted work, and the orchestra, seemingly inspired by the presence of so able a musician, took on new accuracy and scored a triumph in the fine Grieg number.

Sousa's Season.

A busy season has been mapped out for John Philip Sousa and his band, beginning with their seventh annual appearance at Willow Grove Park, near Philadelphia, Pa., on August 10. This engagement continues twenty-four days, or until September 2 (Labor Day).

On September 9, will begin the organization's eleventh annual engagement at the Western Pennsylvania Exposi-

tion, Pittsburgh, Pa., the same ending on September 20, when the route leads to Mitchell, S. Dak., for a week of concerts at the Corn Belt Exposition.

From Mitchell the itinerary continues to the Pacific Coast, then back to New York for a Christmastide concert at the Hippodrome, on December 15. Then follow two weeks of rest for the holidays, or until January 5, when a second tour begins, that will carry the band through the New England States, southward to New Orleans and northward again to New York City, for a closing concert at the Hippodrome, on February 23.

This will be the Sousa Band's thirty-first semi-annual tour, and its eighth time across the Continent, making a total of more than 7,500 concerts, given in 900 different



ERNESTO CONSULO.

cities, since the band's organization, on August 1, 1892. While the Sousa Band has been idle since November last, in order to give its leader a much deserved rest after fifteen years of ceaseless activity, there have been few idle hours in the life of John Philip Sousa, for he has just completed the words and music of an attractive summer song, "I've Made My Plans for the Summer," and is now engaged in writing a new comic opera, which is to have an early Broadway production.

HENRY WOLFSOHN'S PLANS FOR NEXT SEASON.

Henry Wolfsohn, the concert manager, has returned from his European trip. While abroad he completed plans for the coming tours of Josef Hofmann and Fritz Kreisler. Mr. Wolfsohn will also direct the tour of Madame Schumann-Heink, and he will again be the manager of several American singers who have become famous.

Mr. Wolfsohn said that Josef Hofmann had come back to Berlin after a two months' tour in Russia. He played at nearly twenty concerts, and these appearances netted him a fortune amounting to \$45,000 in American money. Hofmann will open his American tour with a recital at Carnegie Hall, October 26.

Kreisler will make his appearance in New York with the New York Symphony Orchestra at Carnegie Hall, November 1 and 2. The violinist will also be heard with the Boston Symphony, the New York Philharmonic, at several concerts at the Metropolitan Opera House, and three recitals at Carnegie Hall.

One of the features of the season will be a series of combination concerts to be given by Josef Hofmann and Fritz Kreisler at the close of their regular tours.

Campanari will again make a concert tour early in the season, and appear in a number of special operatic performances at the Metropolitan. He will open his tour on September 26 in Ogdensburg, N. Y.

For next season Mr. Wolfsohn is arranging a special tour for Corinne Rider-Kelsey, Janet Spencer, Edward Johnson and Herbert Witherspoon, to give a series of quartet and operatic concerts, commencing in the first part of November. These singers have already been booked with the Women's Club, of Columbus, Ohio; the Tuesday Musicale, of Detroit; the St. Cecilia, of Grand Rapids, and the Apollo Club, of St. Louis.

Mrs. Kelsey, Mr. Witherspoon and Mr. Johnson are abroad now, and all of them will sing at concerts on the other side before returning to this country.

Golden Gate Professional Club.

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Any other old Californian, too,
For we'll show this East, with its cold,
cold ways,
What the real Western folks can do."

A number of Californians now living in New York accepted the above invitation, and now the Golden Gate Professional Club has been added to the list of metropolitan societies. The club started with fourteen charter members. More will be admitted at the next meeting, to be held Sunday evening, July 14, at the Caro Roma Studio, 110 West Fortieth street.

Joseph Pizzarello, the singing teacher, sailed for Europe Saturday, July 6, on the steamer New York. Mr. Pizzarello has had a very successful season. He will return to his Carnegie Hall studio early in October.

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THE MUSICAL COURIER EXTRA

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RICHARD STRAUSS has received the French Cross of the Legion of Honor. Now he is a really great composer.

"Which is Wagner's Best Opera," asks London Music. It would be just as hard to say which is not—barring "Rienzi," "The Flying Dutchman" and "Tannhäuser."

THE London Standard reports that King Edward has conferred on Caruso the Royal Victorian Order of the fifth class. Why a fifth class decoration on a first class tenor? Henceforth Caruso will be entitled to write after his name the letters M. V. O. They also stand for "Monkey Vagaries Overlooked."

It is not true that Cosima Wagner has retired from the active management of the Bayreuth festivals. The rumor no doubt was started by those with whom in this instance the wish is father to the thought. Madame Wagner was not well during most of the past winter, but recovered completely and now is enjoying excellent health.

An article of unusual interest to musicians is reprinted from the London Daily Mail on another page of this issue under the title of "A Woman's Sacrifice." The pathetic story is useful chiefly as a warning to professional musical folk, who as a rule enter into business dealings with very little sense of their importance, and generally regard written contracts as superfluous and tiresome formalities. After reading the article in question, one retains a rather painful impression of the much vaunted English sense of justice.

THE new 'cellist of the Kneisel Quartet next season will be Willem Willeke, one of the players in the Vienna Opera Orchestra. Willeke's musical pedigree is given as follows: "Born in Holland in 1878. Studied under Hartog, and later under Eberle in Rotterdam. After a concert tour taught 'cello in the Crefeld Conservatory and at Düsseldorf. Later went to Leipzig as solo 'cellist of the Philharmonic Orchestra. Was with Hans Richter as 'cellist at Covent Garden in 1903. In that year accepted the post of solo 'cellist at the Vienna Opera."

THE MUSICAL COURIER last week gave the exclusive news of Richard Strauss' severe illness at Bad Nauheim from heart trouble. The information now is confirmed by cables from all the regular news agencies which supply the daily papers. It is also stated by them that Strauss will not come to this country next winter for a tour of orchestral concerts as announced through the same sources some months ago. It will be remembered that THE MUSICAL COURIER pronounced the report a "fake" at the time, and merely an advertising scheme on the part of the operatic manager who linked his name with that of the "Salome" composer. Strauss informed THE MUSICAL COURIER as early as last February that he would under no circumstances come to this country next season. In this connection also it might not be irrelevant to mention that the New York Times of July 2 published "news" cablegrams from abroad conveying the information that George Wilber Reed and Kirk Towns, two American tenors, had been engaged for the Trier Opera and Wiesbaden Opera respectively. This "news" was published in THE MUSICAL COURIER exactly one month ago. It is really not necessary to point out so often the glaring superiority as a musical news medium of THE MUSICAL COURIER over every other publication on our planet, for the whole musical world has long ago accepted that proposition as a sine qua non, but this kind of a paragraph is the journalist's delight and the poor wretch should be allowed his mite of soul satisfaction occasionally in a life made up largely of gray work and noble if unremunerative strivings after a shining ideal.

OSCAR HAMMERSTEIN, manager of the Manhattan Opera, returned from Europe last week. He announces that he will open his season here on November 4th with a production of "Gioconda," embracing the services of Nordica and Zenatello, the new tenor. There will be seven absolute novelties to New York in the repertory: "Dolores," "Louise," "Peleas and Melisande," "Contes d'Hoffmann," "Notre Dame," "Helene" and "Thais." Other works to be performed are "Mefistofele," "Andrea Chenier," "Damnation de Faust," "Prophète," "Manon" (Massenet), "Romeo et Juliette," "Lohengrin," "Tannhäuser," "Tristan and Isolde," "Flying Dutchman," "Lucia," "Traviata," "Rigoletto," "Trovatore," "Don Giovanni," "Pagliacci," "Navarraise," "Cavalleria Rusticana," "Bohème," "Les Huguenots" and "Aida." The members of the Manhattan company will be: Sopranos and altos—Melba, Garden, Nordica, Schumann-Heink, Russ, Bressler-Gianoli, Berville-Reache, De Cisneros, Borello, Francesca, Seegris, Knoelling, Trentini, Giaconia and Sepilli; tenors—Zenatello, Bassi, Dalmores, Albani, Cazouran; baritones—Renaud, Sammarco, Ancona, Dufranne, Perier, basses—Didur, Arimondi, Vieulle, Mendoza.

MUSICAL anniversaries for the second week in July: 9th, Sebald Heyden, died in Nuremberg, in 1561; Joseph Sauveur, died in Paris, in 1716; Henry John Gauntlett, born in Wellington, England, in 1805; Victor von Rokitsky, born in Vienna, in 1836; Carl Bärmann, born in Munich, in 1839; Constantin von Sternberg, born in St. Petersburg, Russia, in 1852, now residing in Philadelphia; Friedrich Lux, died in Mayence, Germany, in 1895; 10th, Benjamin Franklin Baker, born in Wenham, Mass., in 1811; Francis Joseph Duggan, born in Dublin, in 1817; Louis Antoine Vidal, born in Rouen, in 1820; Théodore Edouard Dufaure de Lajarte, born in Bordeaux, in 1826; Henri Wieniawski, born in Lublin, Poland, in 1835; Gaetano Crivelli, died in Brescia, in 1836; Amalia Materna, born in Georgen. Styria, in 1847; Eduard Lankow, born in New York, in 1883, now at the Dresden Royal Opera; Caroline Marie Carvalho-Miolan, died in Puys, near Dieppe, in 1895; 11th, Edward Lowe, died in Oxford, England, in 1682; Domenico Ronconi, born in Lendinaro, in 1772; Henry Christian Timm, born in Hamburg, Germany, in 1811; Adolphe Samuel, born in Liège, Belgium, in 1824; Carl Bernard Wessely, died in Potsdam, Germany, in 1826; Jules Auguste Garcin, born in Bourges, in 1830; Paul La-combe, born in Carcassonne, in 1837; Antonio Carlos Gomez, born in Campinas, Brazil, in 1839; Daniel de Lange, born in Rotterdam, in 1841; Anna Mehlig, born in Stuttgart, in 1846; 12th, Carl Heinrich Barth, born in Pillau, in 1847; Louis Eller, died in Pau, in 1862; Ludwig Meinardas, died in Bielefeld, in 1896; Pierre de Mol, died in Alost, Belgium, in 1899; 13th, Friedrich Ferdinand Brissler, born in Insterburg, in 1818; Johann Gänsbacher, died in Vienna, in 1844; Heinrich Karl Breidenstein, died in Bonn, in 1876; Charles Edward Stephens, died in London, in 1892; 14th, Jacob Stainer, born in Absam, Tyrol, in 1621; Johannes Müller, born in Koblenz, in 1801; Charles Eugene Sauzay, born in Paris, in 1809; Kaspar Joseph Brambach, born in Bonn, in 1833; François Hubert Prume, died in Liège, in 1849; Adolphe Clair la Charpentier, died in Paris, in 1869; Albert Hahn, died in Leipzig, in 1880; Luther Whiting Mason, died in Buckfield, Me., in 1896; 15th, Friedrich Wilhelm Heinrich Benda, born in Potsdam, Germany, in 1745; Eduard Franz Genast, born in Weimar, in 1797; Heinrich Esser, born in Mannheim, in 1818; Johann August Goltermann, born in Hamburg, Germany, in 1825; François Berton, died in Paris, in 1832; Hedwig Kindermann-Reicher, born in Munich, in 1853; Karl Czerny, died in Vienna, in 1857; Edmund Abesser, died in Vienna, in 1889; Thomas Prentice, died in Hampton, England, in 1895.



The only musical happenings at this season are in Europe. Some paragraphs have been crowded out of THE MUSICAL COURIER's regular column of "European Notes" and are offered instead in this place.

At Bad Kissingen summer symphony concerts hold sway. The following entertaining program was given on a recent occasion and enjoyed by the many musical persons who are gaining their summer rest at the famous spa: "Academic" overture, Brahms; C minor symphony, Brahms; "Heldenleben," Richard Strauss; C major symphony, "Schubert"; third act of "Die Götterdämmerung" and Beethoven's Ninth symphony.

An obscure singer has been found in a small German village on whom no German Duke has conferred the title of "Kammersänger." On examination it transpired that the vocalist already owns the title four times, as the gift of the Emperor of Germany, the Kings of Saxony and Wurtemberg, and the Prince Regent of Bavaria.

A memorial tablet has been affixed to the house No. 27, Gänsebraten Gasse, Leipsic, and was installed on June 10 with appropriate ceremonies. The date marked the sixtieth anniversary of the morning when Richard Wagner rang the front door bell of No. 27 by mistake.

Slam Bangh, the famous Cabul pianist, has just been appointed imperial music master to the young son of the Mad Mullah.

A new Bohemian opera named "Hoos Huh" has just been produced in Prague. The story is as follows: Marie, a peasant girl, dances at a kirmess with Jan, a tinsmith of Grodno. Jan, for his part, hates Ethel Moreland, an American heiress, who is studying violin with Sevcik. Ethel does not know Jan, but employs him to repair the broken lock on a large trunk, which is empty. Jan finds this out after he attempts to steal from the trunk. Ethel plays the Bach "Chaconne" in the Sevcik interpretation and Jan leaves hurriedly, without demanding payment. Marie attends a Kubelik recital and writes an open letter to the Prague papers demanding to know why the works of Spohr are so shamefully neglected by contemporary violinists. The climax is reached in the third act, where Jan suddenly decides to go to America, which he does, and some ten years after the close of the opera becomes a prosperous hotel keeper in Little Neck, L. I. Marie enters the service of Moses Cohen and his family, wealthy Irish refugees. There is a march to dinner and an animated duet between Marie and Mrs. Cohen, when it is discovered that Marie has burned the soup. Moses Cohen consoles Marie, who is a pretty girl. Later she has an apartment near the park. Ethel Moreland's parents arrive at this point and take her to the Tyrol for a short vacation, via the Bernese Pass and some of the choice scenic spots of the Salzkammergut. Marie's child is named Husitzka. Cohen attends the christen-

ing, but Jan only sends a cablegram from Little Neck. Husitzka grows up to be a manicurist in Trieste.

A new prodigy—a veritable wonder of child wonders—has been discovered in London. The infant now is two and one-half years old and has not yet given a violin recital in the English capital.

Felix Mottl is soon to receive the title of General-oberhöchstdemselbeninspektionsrathdermusik. It is reported by Mottl's friends that his protests were in vain.

The latest annual catalogue of the Grand Berlin Conservatory shows that the student list there for the year 1906-7 comprised 2,300 Americans, 1 German and 1 Armenian.

Tien Tsin has been very quiet musically this season, although there was some talk of producing "Salome" there.

More European notes will be published as soon as they fall due.



A CRUEL DISTINCTION.

Manager: "My artist played to large houses every night."

Other Manager: "Any one in them?"

Under the heading of "Salome Vindicated," the editor of the Paris Journal des Debats publishes the following cheerful letter: "Dear Sir: I am a Syrian from Bathanieh, the Batanea of the Romans, the capital of the land of Basan, where Phillipp Herod was king, where Herodias ruled as queen, where Salome was born. As a countryman and loyal subject I protest against the defaming of the princess by a malicious English writer. Salome was one of those beings of whom the poet says: 'For the mere permission to touch her garment one would be glad to have his bones broken.' She was never in love with John; she wanted his head merely because of her filial affection, because John had reviled her mother and treated her as guilty of incest because of her marrying her brother-in-law,

Herod Antipas. But Antipas and Herodias had simply obeyed the old law of the 'Halisa'; this law ordered a Jew to marry the widow of his brother who died without an heir. The Jews of Morocco observe this law strictly to the present day. John was therefore in the wrong, and had to be cast into the pit because of the insulting noise he made. Antipas was no fool. He had never promised Salome the half of his realm for a dance. He simply had offered her something 'à discrétion,' and she was not at all 'indiscret' when she demanded the prophet's head, for a severed head does not mean nearly so much to us as it does to you. (Signed) Salah Ben Bethanieh."

Salome, poor child, should therefore be pitied, not scorned. Salah Ben ought to write to Strauss suggesting that the name of his opera be changed to "Simple Salome; or, She Did It for Her Mother's Sake."

How could Herod know that John would later become a saint?

Cool reflection leads one to surmise that if Jochanaan had kept his head better at the beginning of the opera he never would have lost it at the end.

This poem, "Oscar Wilde," by Elsa Barker, appeared in the Smart Set:

Laureate of corruption, on whose brow
The leaves of fame are frosted by the worm.
Thou art a nightingale, whose songs affirm
The canker in the rosebud, from a bough
Of the dark cypress warbling. Some strange vow
Thy spirit must have taken before birth
To some strange god, to desecrate the earth
With visions vile and beautiful as thou.

We loathe thee with the sure, instinctive dread
Of young things for the graveyard and the scar.
And though God wept when Lucifer's great star,
With its long train, cried from the deeps blood-red,
Still must we name thee with the second dead,
For when the angels fall they fall so far!

Nordau wrote to a friend after attending the first "Salome" performance in Paris: "It is beneath my notice." Maybe he sat in the gallery.

Now that Saint-Saëns has been made a Doctor of Music he might well perform a surgical operation on some of his later works like the "Africa" fantasia, "Les Barbares" and the "Canariot" waltzes.

Grieg was sixty-four years old a fortnight ago. He is aging much more rapidly than his music.

THE MUSICAL COURIER no doubt disseminates a great deal of musical news, as we are told in another column, but it by no means monopolizes that valuable commodity. Its news reporters and telegraph sharps missed the following important item of information, garnered by the enterprising Kentucky Illuminator: "Winchester Dilkins, the popular tenor, who has gained fame singing the old Southern ballads, has formed an artistic union with Miss Phoebe Tibbitts, the talented concertina and trombone performer, and they will devote themselves exclusively to swell society work. We are pleased to sign our name to a testimonial of their merit, which is to be forwarded to some great New York operatic director."

Mr. Henry James is at work on a new novel. The greater portion of the opening sentence is already completed.—London Tribune.

"How many children have you?"

"Two living and one is an American composer."

LEONARD LIEBLING.

A TRIBUTE TO HUGH CRAIG.

Before me is a neat leather covered copybook, on the fly leaf of which is pencilled:

H. Craig

E. SS. Trin: Coll: Cant.

1847

—in a handwriting not appreciably different from that of several letters which came to me from St. Luke's Hospital only a few weeks ago signed "Hugh Craig." He had not written his name on the fly leaf sixty years after he first bought the book, for, opening haphazard, I come upon:

"And straight a stony shower
Of monstrous hail does downward pour"

a bit from Cowley's "Plagues of Egypt," with a translation beginning "Exin frequentis grandinis impetus"—Latin alcaics, in exactly the same hand. This handwriting had already taken its own individual character when Zachary Taylor was President of the United States, when the Mexican War was in progress, and when Hugh Craig, a freshman at Trinity College, Cambridge, was doing Latin and Greek translations for his college tutors whose names are written at the tops of various pages through the book: "Mr. Cope" and "Mr. Kennedy."

There is interest, if one wishes to sit and muse over it, in the choice of extracts assigned to young Craig, of Trinity, for translation. Here is Shelley's "Hymn of Pan":

From the forests and highlands
We come, we come,
From river-girt islands
Where loud waves are dumb
—Listening to my sweet pipings.

Young Craig translated that into Latin alcaics on the opposite page. Milton, Clarendon, Shakespeare provided prose and verse for these exercises. Macaulay, of course, was at that time only a rising M. P.—or was he already a Governor General of India?—certainly not yet by any means reputed an English classic, so, though Trinity was doubtless proud of him, no selection from his writings appears here. One bit of verse in the book strikes me as particularly appropriate. It is from Akenside:

Mind, mind alone, bear witness earth and heaven,
The living fountains in itself contains
Of beauteous and sublime. There, hand in hand,
Sit paramount the Graces. * * * *

The substance of those lines, I should say, found permanent lodgment in the sub-consciousness of the youth who turned them into Latin hexameters for Mr. Kennedy, and so helped to form, in the days of Zachary Taylor, the man we knew in the days of Cleveland, Harrison the younger, and Roosevelt.

Enough of that old copybook. On the wall before me are two printed university notice papers. The larger one is headed, "List of Honors at the Bachelor of Arts' Commencement, January 26, 1850"; the smaller one, "Classical Tripos. March 18, 1850." The latter date must have been a few days after the inauguration of Millard Fillmore. The larger notice is larger with a clear significance; "List of Honors," without addition or qualification, meant at Cambridge, in those days at least, the Mathematical Tripos. At the head of this tripos list, printed in the capitals that signalize a Senior Wrangler above all other men at Cambridge, is the name Besant—Besant of St. John's; the name was familiar to mathematical students generations ago. Wolstenholme, also of St. John's, is third, and his name, too, has long figured on title pages prefixed to some very abstruse matters. Westlake, of Trinity, now a great oracle of international law in England, comes sixth among the Wranglers. In the other two classes of the Tripos, Cheetham, of Christ's—Prebendary Cheetham, of Canterbury—appears among the Senior Optimes, and among the Junior Optimes are Perowne, who has long been head of his college; Hort, the Greek Testament authority, and Craig, of Trinity—late of THE MUSICAL COURIER. Even in those days, when there was much less specializing than now, few names from the Mathematical Tripos recurred in the Classical. Of those printed in the larger list only Hort, Westlake, Cheetham and one or two more are prominent in the smaller, and among these few is Craig, of Trinity, who comes third in the second class.

From these records it seems that when Millard Fillmore took the Presidential oath, Hugh Craig, then twenty-one years of age, was—so far as university examinations could guide one in guessing—a young man of much the same promise as three or four others who have since figured largely in the world's arena of intellectual achievement. He left England for America some time within fifteen years after that Cambridge commencement of 1850, and he taught in some Virginia school—I forget exactly where. He published translations of several modern standard works, and he re-edited Anthon's Livy;

he also did some good work for the Harpers, if I remember right, on their big Latin dictionary, and then, about the year 1882 or 1883, his connection with THE MUSICAL COURIER began. The thrifty reckoner of educational values might have remarked that this man's talents, much the same as those which Hort and Westlake and Cheetham took away from Cambridge at the same time, were mostly hidden in a napkin, not improved like theirs. But these thrifty reckoners are apt to be shallow, neither taking sufficient account of circumstances nor carrying their estimate of results as far as they logically should. There are other names, no doubt, highly placed in those honor lists which have never become known to the world, because opportunity never put its finger on them; honors lists are no better than employment registers for opportunity to pick its men from—somewhat blindly. Also these reckoners are prone to make absurd mistakes about the objects of education; such noble education as Cambridge afforded in those days is not primarily an equipment for the crazy game of "getting on"; this kind of education, on the contrary, tends to make a man independent of "getting on." The man who has it, and is naturally fit for it, is necessarily capable of helping the world if the world ever gives him a chance; if the world either ignores his ability to serve it or forgets to pay him the worth of his services, such a man has his own intellectual kingdom of heaven within him.

Within the last year of Hugh Craig's life fate had robbed him of his only remaining child, a daughter, by whose sick bed he had watched for two years incessantly. Coming back to New York last winter—now without one near relative left alive—almost the first news he heard was the death of his oldest friend in this country. Next, a severe surgical operation upon his tongue left him almost incapable of articulate speech; speech, at least, became so irksome to him that he evidently preferred not to attempt it. I often wondered what, in such a condition, a man of less intellectual wealth could have seen in the "to be" that should have made him choose it rather than the "not to be"—if a man had

Anna Lankow

Author "THE SCIENCE OF THE ART OF SINGING:"

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nothing to remember but seventy odd years of trivialities and commonplace things. It reminded me of a deaf Beethoven, or a blind Milton, mentally ruminating and savouring sublimities long since acquired by the senses, and it tempted me to think that the average man's only chance of escaping an earthly purgatory must be sudden death.

But all this, if you like, may be a dry and inconvincing argument concerning the advantages of intellectual culture; indeed it must inevitably be so to any one who has never had the happiness of intimately knowing such a man as this was. If, on the other hand, one has ever been closely associated with a man like Hugh Craig it is not hard to see that this type of culture really does confer a certain gift of superiority to the accidents of environment. It is not merely as if one had learned a large number of melodies that might be mentally recalled in case of deafness, or a quantity of Homer and Sophocles that might be thought over when one became blind and deaf; it is the acquisition, together with the more knowledge of beautiful things, of an immensely enhanced power of appreciation which results in an unconscious habit of remembering all that is most worth remembering, tasting it more sensitively than the less fortunate millions ever can, and thoroughly forgetting all the rubbish one cannot avoid contact with. And this was, doubtless, the thing that did most to make him a pleasant man to know.

One did not often analyze Mr. Craig's pleasantness; a great deal of it, of course, was the effect of the superficial amenity—what is called "well bred manners"—which was a matter of course with him, what with his kindly disposition and his social antecedents, but there was really a great deal more underneath. He was always stimulating one pleasantly and pleasantly surprising with topics of interest where interest was least expected, just because he was able to see a great deal more in one square yard of life than the commonplace individual can see in a square mile—and the commonplace indi-

vidual is generally aware of fewer square miles, by a great deal, than this man was.

So it is that, now he is gone, we who knew him become conscious that a great deal has been taken away from us. The world never dressed him up in the official uniform of its official great men; therefore, now that he has passed, it is as if an unpretentious individual, in plain everyday apparel, had passed us on the sidewalk, unattended, without any military escort, or even a ribbon in his lapel—now he has turned into a dark side street, and it begins to dawn upon our minds, by some slow recollection of pictures or statues we have seen, that that man was no other than a Great Man whom we would have liked to look at a second time. But it is too late.

EWAN MACPHERSON.

It may be business to advertise "something new in the shape of pianos," but all right minded musical persons will agree that it is neither square, upright nor grand.

LE MAISTRE wrote: "The great secret of success consists in being able to wait for it." Something seems to be wrong about that epigram with its Micawberesque advice. The only two sure things that come to him who waits are bills and death.

OTTO LESSMANN, the well known Berlin critic and editor and owner of the Allgemeine Musik Zeitung, has sent the following self-explanatory letter to the Berlin representative of THE MUSICAL COURIER: "Berlin-Lichterfelde, June 23, 1907.—Dear Mr. Abell: In the latest issue of THE MUSICAL COURIER is an editorial item about the sale of the Allgemeine Musik Zeitung, which I have been publishing for twenty-six years. The item I refer to contained an error which I ask you kindly to correct. The reason I am retiring from the paper is not the one given, namely, 'because the receipts do not cover the expenses.' If that were really the case the lessee of the business department of the paper would be glad to be released from a

contract costing him a financial sacrifice. Mr. Lehsten, on the contrary, demands a very respectable sum for giving up the rights which, according to contract, are his for two and a quarter years more. Who would be so foolish as to pay such a sum for a literary undertaking which is losing money? The reasons for the sale of the Allgemeine Musik Zeitung are of a very different nature, and I have the assurance that the paper will continue to flourish under the new owner. It was with sincere gratitude that I read in the same notice the friendly appreciation of my public activity and I beg you to express my thanks to your paper. With best greetings to THE MUSICAL COURIER, yours, (signed), Otto Lessmann."

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OCEAN GROVE, N. J., July 8, 1907.

The season at this resort did not really "arrive" until the advent of the Fourth of July, glorious here in every sense of the word, owing to the ideal weather and the enthusiasm which marked its celebration. Ninety-five thousand excursionists fled from overheated cities to enjoy the delights afforded by a sojourn at the shore, no matter how brief. It is estimated that fully 75,000 people promenaded on the board walk, drawn thither by the attractions of surf bathing, music by Pennsylvania bands at Lillagore's Pavilion at Ocean Grove and the Casino at Asbury Park, and fireworks in the evening on the fishing pier at the latter place. Fireworks were prohibited by a special ordinance at Ocean Grove. As a result, Young America and his paternal relative had a hilarious time with explosives on the various beaches, including Bradley, where the palatial Hotel La Reine has just been opened for public patronage.

The main celebration of Independence Day anniversary was held at 10:30 a. m., in the big Auditorium, where Governor Stokes presided. Dr. George E. Reed, president of Dickinson College, Carlisle, Pa., delivered the oration. The Declaration of Independence was read by the Hon. T. Nelson Lillagore, of Ocean Grove, one of the three Monmouth County representatives in the State Assembly. The Festival Orchestra played well under the direction of Tali Esen Morgan. The exercises of the day were finished at noon. Jeanette B. Williams, of New York, sang "Lovely Appear," from "The Redemption," with orchestral and chorus accompaniment.

During the past week there were a series of minor affairs at the Auditorium, where parents could take the little ones to see moving pictures and hear incidental music. Wednesday evening, patriotic enthusiasm was aroused by the exhibition of moving pictures of the opening of the James-

town Exposition by President Roosevelt, accompanied by the naval and military representatives of thirty-seven nations, who went from Discovery Bay. The pictures were excellent and the realistic effect was heightened by the splendid performance of a medley of national airs. The young musicians play much better than some veterans the writer has heard, and each one has a good instrument, which cannot be truthfully said of many summer orchestras. The kettledrum and tympani player, a woman, occupies a prominent position in sight of the audience and does effective work.

While the moving picture reels were changed Donald Chalmers, basso of Calvary Methodist Church, New York, sang "Just Before the Battle, Mother," accompanied by orchestra and chorus refrain. As encore, the night previous, his audience warmly applauded a capital nautical song, "Three For Jack." Archie Hackett, of New York, afterward sang the popular "Stars and Stripes and You." James Bradford played a well sustained accompaniment. Messrs. Chalmers, Hackett and Van Hook, assisted by Bradford and Augusta Vanratta are making the young people's morning meetings in "The Temple" quite interesting. To reach the lovely building one can traverse Pilgrim Pathway and go through a beautiful park. One of the features of the place is that there is not a saloon here, nor is it possible to buy a Sunday paper, in which respect it resembles Chautauqua, N. Y. On Saturday night the first big concert of the season took place, with William Hooper, soloist, and Paris Chambers, trumpeter. The program was of a miscellaneous character.

VIRGINIA KEENE.

Music at Ocean Grove.

OCEAN GROVE, N. J., July 6, 1907.

A special excursion train from New York will bring many music lovers to Ocean Grove for the Emma Eames concert, Saturday evening, July 20. The train will leave the foot of Liberty street, New York, 1.45 p. m.; at Newark, N. J., 1.55 p. m.; and at Elizabeth, N. J., at 2 p. m. The round trip fare will be \$1. The excursionists will return to the city on the train that leaves Ocean Grove at about 10.45 p. m. Special trains will be run for the performance of "The Messiah," August 3.

The Elizabeth Choral Union, of two hundred voices, will unite with the New York Festival Chorus and the Ocean Grove Festival Chorus in the performances of the oratorios. Rehearsals are now being held at Hope Church, corner Broadway and 104th street, New York. New members will be received any time.

The Schubert Society of New York, a club of thirty-four mixed voices, will be in Ocean Grove nearly all summer and will sing in several of the Auditorium concerts. New members will be added during the season. Applications should be sent to Donald Chalmers, president, or to the Auditorium office. None but thoroughly trained voices and ready readers will be admitted. All the concerts at Ocean Grove will be under the direction of Tali Esen Morgan.

De Guichard Pupil Distinguished Himself.

Edgar Allen Schofield, basso cantante, a pupil of Arthur de Guichard, distinguished himself at a recent concert at the Fitchburg (Mass.) High School. The press of that city was most complimentary in its criticisms of Schofield, who contributed three art songs, "Der Asra," by Rubinstein; "Der Doppelgänger," and "Serenade," by Schubert. The range of the young singer's voice is from low E to top F sharp, and his organ has been most beautifully trained by the master. Dr. de Guichard is one of the founders of the National Association of Teachers of Singing.

William Knabe Married.

William Knabe and Margaret A. Mason were married in New York, Saturday, July 6, by the Rev. H. M. Warren, the bride's brother giving her away. Charles Keidel, Jr., was the best man.

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MARY LANSING, THE CONTRALTO, TO RETURN.

Mary Lansing, the contralto, after several successful seasons in Berlin and Paris, is to return to New York. Her beautiful voice and artistic interpretations of French, German and Italian arias and songs have delighted such masters as Lamperti and Jean de Reszké.

Miss Lansing is no stranger to New York audiences. She has substituted for Francis Fischer Powers, at the Lenten concerts in Carnegie Lyceum, during her first year in the metropolis, and at once established her position in the musical world. Since then, she has appeared at many concerts and recitals. She will again be the contralto soloist in the quartet choir at the First Baptist Church. This place she will resume in the early autumn. In this country, Miss Lansing has "coached" with Powers, Oscar Saenger, Isidore Luckstone and A. Y. Cornell. She says she owes each of these teachers a great deal.

Lamperti, now established in Berlin, said this concerning Miss Lansing's art:

Miss Lansing has a beautiful voice, and she sings with intelligence and exceptional feeling.

At her first lesson with De Reszké, in Paris, Miss Lansing received an offer to sing as soloist in one of the prominent churches of the French capital. De Reszké said of this talented American contralto:

It is magnificent. You sing with great temperament.

Miss Lansing is a daughter of the late Judge James Lansing, of Troy, N. Y., and she belongs to one of the old Knickerbocker families. Some of Miss Lansing's press notices are appended:

Miss Lansing sang a very ambitious and difficult number, "My Heart Is Weary" ("Nadeshda"), by Thomas, at her first appearance, and she was fully equal to the occasion. Her voice is one of great compass, her deeper contralto tones are rich and musical, while the mezzo soprano notes are clear and vibrant. Her enunciation is most excellent, her stage presence very prepossessing and the impression created was very satisfactory. In her other selections, "Since We Parted," by Allitsen, and "Good Night, Little Girl," by Oslet, she was even more pleasing, and the manner of rendition of the last was particularly charming.—Troy Times.

Mary Lansing is the contralto soloist of the First Baptist Church of New York. Her voice is a deep and resonant contralto, with tones rich and well placed, and her enunciation distinct. It is a pleasure to hear such singing, as Miss Lansing is so in sympathy with her work. Nevin's "Oh, That We Two Were Maying," and Mattei's "Slumber Song" were beautifully sung.—Elizabeth N. J. Herald.

At the Euterpe Club musicale at the Waldorf-Astoria Thursday evening, Mary Lansing sang the contralto solo "Amour! Viens Aider" (Saint-Saens), in a charming manner, and her other selections were well received, she being recalled four times.—New York News.

Mary Lansing, daughter of Hon. James Lansing of Troy, has received a high compliment in musical circles in New York City. Francis Fischer Powers, the baritone soloist, and Mrs. Hadden-Alexander, pianist, assisted by Earl Gulick, the boy soprano, were to give a musicale Thursday afternoon at Carnegie Lyceum. Illness prevented Mr. Powers from appearing, but he selected Miss Lansing to sing in his place. Her songs were "Like as the Heart Desires," by Allitsen; "Memory," Park, and "Good Night," Oslet.

Mr. Powers telegraphed yesterday to Troy that Miss Lansing's singing was "the hit of the concert," that she was in perfect voice and that she received four recalls.—Troy Times.

The work of Mary Lansing was most creditable and entertaining. She is gifted with a full rich contralto voice, of great capacity and volume, and over which she has complete control.—Ansonia (Conn.) Sentinel.

Carnegie Lyceum was taxed to its utmost capacity last evening. Mary Lansing of Troy was a revelation. Her splendidly developed contralto voice was heard with appreciation, and her four recalls constituted a triumph.—Musical Courier.

Those who attended the testimonial musical at Knabe Hall enjoyed an excellent program. The contralto solo by Mary Lansing was given with fine effect and was much enjoyed.—New York Times.

Mary Lansing, who is the daughter of Court Judge Lansing, of Troy, was the favorite of the evening at a concert given at Pough Mansion.—Brooklyn Standard-Union.



MARY LANSING.

Miss Lansing's contralto solo, "Bendenmeer's Song," and encore brought forth great bursts of applause.—Block Island (R. I.) Mid-Ocean.

Another Southern Tribute to Madame Blye.

Birdice Blye, who recently played with fine success at the convention of the Southern States Music Teachers, won many tributes from the musicians and the press. One more opinion reads:

Of the special artists engaged by the committee as stellar attractions to the program, the one displaying the greatest artistic ability was Mme. Birdice Blye. An unassuming, yet positive pianist, she succeeded in captivating her hearers from the very outset. It was not to be wondered, therefore, that there was a large audience present yesterday afternoon to hear her in recital. She carried her hearers through a wide range of piano music, admirably displaying her adaptability to all schools of music.

That she is a brilliant performer goes without saying, but she is more, for it is in the richness of her tone, the faultlessness of her technique, and in her superb conception of the composer's meaning that she excels. Her recital was therefore alike an excellent study to the pupil and a delight to those who are supposed to be graduates. If the members of the Southern and Alabama Music Teachers' Association have any one thing to be grateful for to the committee which arranged the festival, it is for the opportunity to hear Mme. Blye.—Daily State, Montgomery, Alabama, June 15, 1907.

Cecil James at Three Festivals.

The following press notices tell of the success of Cecil James, the tenor, at three recent music festivals in Newark and Granville, Ohio, and in Greenville, S. C.:

Cecil James, the tenor, captured the house at once in three short love songs, easily retaining its favor in the more difficult and brilliant work of the "Stabat Mater." His voice is high, pure, mellow and most expressive.—Newark Daily Advocate.

Mr. James won the unqualified approval of the audience in a group of songs. He accomplished with ease and finish some difficult vocalizations in the "Stabat Mater."—Granville Times.

Cecil James, tenor, of New York, sang himself into the hearts of the audience with his pleasing manners and delightful voice, which he managed most artistically.—Newark American Tribune.

Mr. James, as usual, made a hit, being called out several times to sing. The quality of his voice is of a masculine character which does not lack, even to the highest tones which he sang during the work both afternoon and evening.—Greenville Daily News.

Mr. James, the tenor, brought the house down by storm. Nothing could have suited the audience more than the way he sang Verdi's Romance from "Aida." The quality of tone and the high register of his voice gives him command of this, one of the most difficult songs in the entire opera. Mr. James has a nature full of melody, which was well instanced in his encores, "Just for Luck" and "Jean." It was a revelation to all who heard him to realize that nothing could have been more artistically done and the audience manifested itself in hearty and generous applause.—Evening Piedmont.

Cecil James, the tenor, gave evidence of high musical culture and ability to sing the best of compositions. He sang "Celeste Aida" with the proper expression and with a quality of voice well suited to the sentiment of this beautiful air. His two encores, "Just for Luck" and "Jean," by Spross, were in acknowledgment to the enthusiastic applause his good singing brought forth.—Greenville Daily News.

How Bauer Looks.

Harold Bauer, the pianist, who is to make his fifth American tour this season under Loudon Charlton's direction, has been termed by one well known critic "the Shelley of the piano." The same authority says: "There is none of the 'furious' in his playing. His work is gentle, intelligent, poetic, composed, restful and satisfying. Mr. Bauer is a stocky man of something less than middle height, with a large head and a Byronic brow, which is surmounted with a mass of Titian hair. His cheek bones are unusually large, and his nose is just prominent enough. His general air is that of a man of intellect who thoroughly understands his art and plays without need for special excitement to bring forth his best."

Frank Hemstreet in Chicago.

Frank Hemstreet sang at a concert in Music Hall, Chicago, June 21. Of his singing on this occasion the Chicago Evening Post said:

Mr. Hemstreet, with a glorious voice, sang with fine understanding. His group of songs served to show again by contrast his vocal versatility—a rare accomplishment in singing.

Guardabassi Heard From.

F. M. Guardabassi, who is well known in New York musical society as a former baritone of the Metropolitan Opera, will make his debut as a tenor the coming season in Nice, where he has been engaged for three years to sing the principal roles in "Aida," "Trovatore" and other Italian operas.

The Richard Wagner Association, of Darmstadt, devoted the last of its season's concerts solely to works of Peter Cornelius.

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CHICAGO, July 6, 1907.

Ellery's Band opened their annual summer engagement at the Coliseum on July 3. This magnificently well balanced organization, of fifty-five selected artists is offering programs that vie with the finest orchestral programs in the material offered and in the manner of interpretation. Friday, night, popularly known as "German Night," the program contained excerpts from Mozart's "Magic Flute," Wagner's "Parsifal," Meyerbeer's "L'Africaine," Weber's "Der Freischütz," adagio from the Beethoven "Pathetic" sonata, from "Pilgrims' Chorus," from "Tannhäuser." The program making is under the personal supervision of Mr. Ellery, one of the most enthusiastic patrons of musical art, a practical musician, a man who has had vast experience in many lines of musical work, which has resulted in developing a fine sense of musical discrimination and the highest ideals of musical art, and which is all brought to bear upon and forms the musical ethics of the Ellery Band. In point of fact, there is no band better known for its musical worth and high ideals than Ellery's Band, organized about eight years ago by Mr. Ellery, the artistic worth of which organization has been a steady growth, until today it stands second to none. Mr. Ellery has this year at the head of his band as conductor Signor Giralamo, an Italian bandmaster of both technic and temperament, and one who is a master of every detail, whose shadings, crescendos and decrescendos and climaxes are wonderfully worked out, and who demands a tonal quality and gives a style and a grace to his interpretations that make this band one of the most artistic, musical and legitimate of organizations of musicians, for musicians, and one of the greatest of educational factors for the masses. The first chairs of Ellery's Band are as follows: Flute, Giuseppe Giampaolo, first clarinet, Giuseppe Pietromtonio; oboe, Gaetano Caranci; French horn, Achille Caranci; first cornet, Antonio Antonelli; first trombone, Croce Margadomia, and euphonium, Giuseppe Giuli. Before coming to the Coliseum, the band closed a nine weeks' engagement at the Milwaukee Hippodrome.

Henry W. Savage, who has just returned from a four months' sojourn abroad, announces another tour to the Pacific Coast of Puccini's "Madam Butterfly." There have been some changes in the cast for this next season, two new prime donne having been engaged for the title role—Febea Strakosch, who has recently been singing in Lisbon

and Madrid, and whose last American appearance was with the Grau-Savage English Grand Opera Company at the Metropolitan five years ago, and Katherine Woolf, a young American artist from the Staat Theater at Mainz. Rena Vivienne and Dore de Philippe will also again be heard in the title role. The contraltos, Harriet Behnee and Ethel Houston, have been re-engaged for the role of Suzuki. For the role of Pinkerton there has been engaged Willy Schuler, a tenor from the Lessing Theater, of Berlin, and the Court Theater at Mannheim; for that of Sharpless, Ottley Cranston, the English grand opera singer, who was brought over for Gurnemanz in "Parsifal." The conductors will be Walter Rothwell, of Vienna, who so ably conducted "Madam Butterfly" last year and "Parsifal" the previous year; second conductor, Cornelius Dopfer, of Amsterdam, and third conductor, Guy Ambrose, a young American. Mr. Savage has also completed arrangements for the production in early September of "The Merry Widow," a light opera by Franz Lehar, which is approaching its five hundredth performance mark in Budapest, Copenhagen, Berlin and many others of the eighteen different German cities in which it is being sung. The different roles in the American production of this light opera will be sung entirely by American artists. The conductor will be Franz Ziegler, who so successfully conducted the opera at Vienna.

The Des Moines Choral Society of 200 voices, under the direction of Dr. M. L. Bartlett, is one of the most flourishing choral bodies of the Middle West. This past winter Mendelssohn's "Elijah" was given with orchestra and noted soloists, and next season a modern French choral work is contemplated.

Frances Wymen, whose exquisitely dainty songs are becoming better known among vocalists, will sail for Paris on August 22 for an indefinite period.

May Doelling, the young pianist, who made so successful a debut at Music Hall this past season, after her return from study abroad, will play the Saint-Saëns G minor concerto with the New York Symphony Orchestra at Ravinia Park on July 17.

Virginia Listemann is filling a four weeks' engagement at the Jamestown Exposition with the Innes Band.

The Walter Spry Piano School announce the second lecture recital for the summer term for Friday, July 12, when the subject will be "The German Romantic School," with illustrations. The first lecture, given on July 5, was one of much interest, on the development of the piano, read by Rosseter Cole, and followed by two Chopin groups played by Harold Henry, of the faculty.

"The Mikado" was the opening attraction of a short opera season at the College Theater, Webster and Sheffield avenues, on July 1. The cast was exceptionally good for summer light opera, the costuming pretty and effective, and the scenery all new and appropriate. Ferne Gramling, as Katisha, through charm of voice and much dramatic ability lent much dignity to this rather ungrateful role. The Three Little Maids from School were delightfully

girlish and naive as impersonated by Marie Buhman, as Yum-Yum; Edna Creutz, as Pitti-Sing, and Adele Ferguson, as Peep-Bo. The male characters were all well placed, Ko Ko, impersonated by Geo. Herbert (general stage manager), was played with all the charm and humor this role offers. The roles of the Mikado of Japan, by Franklin Fox; Nanki-Poo, by Kennard Barradell; Pooh-Bah, by Aruro Jonarisse; Pish-Tush, by Harry Jones, were all well sung and well played. The chorus was equally effective, and a very artistic week of opera was enjoyed by the many patrons of this delightful playhouse. The College Theater has already won a large following. Eugene McGillan, formerly manager of the Bush Temple Stock Company, has taken charge, as manager, of the College Theater.

The first in a summer series of recitals to be given by the American Conservatory took place on July 3. A very interesting program was given by Earl Blair, pianist, who played "Pastorale and Capriccio," by Scarlatti; minuet, E flat, by Beethoven; rhapsodie, G minor, by Brahms; nocturne for left hand alone, by Scriabine, and "The Juggleress," by Moszkowski; Viola Paulus, contralto, who sang "Shena Van," by Beach; "Songs My Mother Taught Me," by Dvorák; "The Lark Now Leaves Her Wat'ry Nest," by Parker; "The Hills o' Skye," by Harris; "The Swallows," by Cowen, and Mabel Woodworth, violinist, who played andante from the violin concerto of Mendelssohn, and "Gypsy Melodies," by Sarasate. The second concert in the series will be given on July 12.

Elaine de Seilem, whose well trained contralto voice is all too seldom heard in Chicago, has appeared in the following oratorio engagements this past season: Rossini's "Stabat Mater," at Ypsilanti, Mich.; El Paso, Tex.; Tucson, Ariz.; Newton, Kan.; Lawrence, Kan. "The Messiah," by Handel, at Ravinia Park, Ill.; Evanston, Ill.; Hamilton, Canada; Salt Lake City, Utah. "Elijah," by Mendelssohn, at Wichita, Kan.; Kokomo, Ind. "Golden Legend," by Sullivan, at London, Canada; Mammouth, Ill. "Hymn of Praise," by Mendelssohn, at Grinnell, Ia. "The Redemption," by Gounod, at Champaign, Ill. "Swan and the Skylark," by A. Goring Thomas, at Lawrence, Kan. "The Triumph of Naaman," by Michele Costa, at Oklahoma City, Okla. "In a Persian Garden," by Liza Lehmann, at Chicago. "The American Flag," by Dvorák, at Chicago. "Christmas Oratorio," by Saint-Saëns, at Chicago.

One of the most interesting church choirs of Chicago is the choir of Grace Methodist Episcopal Church, under the direction of Harlan J. Cozine. Composed of fifty mixed voices, this organization's well established reputation rests not alone upon its high achievement in its sacred programs, but to a great extent is it due to the vast amount of missionary work among the missions, small churches and institutions so numerous in Chicago, where miscellaneous programs are given of as high a standard as possible, in furthering the object of educating those less fortunate in opportunities to hear and know good choral music. This broadening and extending of the choir's field of action has resulted in their being called to fill many big engagements and to many other cities. On August 11 they will sing at the Lake Geneva (Wisconsin) Y. M. C. A. annual assembly, and on August 20 at the University of Chicago, the ninth in the summer series of concerts. On this occasion the Cecilian Choir, composed of twenty-four female voices, will sing several numbers à capella, and the solo quartet of the organization, composed of Mrs. J. W. Kremer, soprano; Ada N. Greasley, contralto; A. J. Teare, tenor, and F. S. Bennett, basso, will also contribute several numbers. Too much credit cannot be given Mr. Cozine, who has been for seven years the director and through whose sound musical sense and enthusiasm the high and unique standard

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Among the newcomers to Chicago is Doris Butt, pianist, accompanist, and graduate of the Sherwood Music School, who comes well prepared to accept engagements as accompanist in oratorio, opera and general concert work, and who has the endorsement of several prominent Chicago vocalists for whom she has acted as professional accompanist. Miss Butt has been a resident of Galesburg, Ill., where her ability is well known.

Hattie Benedict, one of Chicago's long established teachers of piano, presented two of her advanced pupils in recital at Steinway Recital Hall on July 2, Emeline Friday, who played sonata, op. 14, G major (first movement), by Beethoven; "Invention," B flat major, by Bach; allegro, op. 45, and canzonetta, op. 16, by Heller; "Schmetterling" ("Butterfly"), by Grieg; valse caprice, by Newland, and

"Rustle of Spring," by Sinding; and Beatrice Doran, who played sonata, op. 10, F major, by Beethoven; prelude, D major, and prelude, F major, by Bach; "Octave Study," by Horvath; "Gondoliera," by Reinecke; impromptu, A flat major, by Schubert, and "La Scintillata," by Gaertner. The assisting artist was Vincenzo Gullotta, violinist, a new comer to Chicago, whose recent concert at Kimball Hall created so favorable an impression. Miss Benedict has plans for the founding of a piano school next season at Woodlawn, where she is so well and favorably known and has an extensive following.

The second in the series of the University summer concerts at Mandel Hall, under the auspices of the University of Chicago, was given on July 2 by Harrison Wild, organist, and Frank H. Collins, baritone. Mr. Wild's very interesting program was played with consummate beauty of contrast in registration, and with a style and finish of rare distinction. The J. H. Rogers suite, consisting of prologue, march, intermezzo and toccata, was most attractively interpreted, with a finesse of contrast, a delicacy of style in the prologue and intermezzo, and in the difficult toccata with great brilliancy. As an encore number Mr. Wild played the "Tannhäuser" march (Wagner), which, with its difficult running pedal accompaniment, was brilliantly executed and enthusiastically received. A number of especial interest was the beautiful adagio by Felix Borowski, all the grace and charm of this composition being fully revealed. The concluding numbers, "Communion" (op. 4) and "Grand Offertory" (op. 8), by Batiste, brought to a close one of the most interesting and best played organ recitals heard here this season. Mr. Collins, the possessor of a well placed light baritone voice of good quality, sang several groups of songs with excellent taste, showing good musicianship and musical understanding. Exceptionally well interpreted was Chadwick's "Allah." Mr. Wild acted as Mr. Collins' accompanist at the piano with all the skill and charm of the past master of technic and nuance in accompaniment work.

The fourth concert in the University summer concerts at Mandel Hall will be given on July 16 by William Beard, baritone, and C. L. Calkins, cellist.

John B. Miller, tenor, and Marion Green, basso, who recently filled an oratorio engagement at Jacksonville, Ill., under the auspices of the Dunstan Collins Musical Agency, met with their usual great success. The Jacksonville Courier said: "Messrs. Miller and Green were very fine, and but added to the high favor in which they are held by Jacksonville audiences. It is only fair to say that they shared honors equally in the duet, 'Now We Are Ambassadors' ('St. Paul,' Mendelssohn), and in the solo parts sung by each." The Jacksonville Journal said: "Messrs. Miller and Green have been heard in other works here, and last evening sang the score of 'St. Paul' in truly artistic style and to the great satisfaction of all."

The American Violin School, Joseph Vilim, director, will give the first recital of the summer course at the school, Kimball Building, on July 11. The soloists will be Julius Brander and Joseph Vilim, Jr., and the accompanist will be Mark Vilim, the talented son of Director Vilim.

Arthur Middleton, whose fine bass voice has been heard on several occasions of late, has filled the following engagements this past season: Rensselaer, Ind., concert; Canton, Ohio, concert; Bergoyn, Ill., concert; Englewood, Ill., Presbyterian Church, concert; Indianola, Ia.; "The Creation," by Haydn; Des Moines, Ia., "The Messiah," by Handel; Akron, Ohio, concert; Amateur Musical Club, Chicago, concert; La Grange, Ill., concert; Englewood Christian Science Church, concert; Denver, Col., "Stabat Mater," by Rossini; Winnipeg, Canada, concert; Second Presbyterian Church, Chicago, concert; Third Presbyterian Church, Chicago, concert; Irish Choral Society, Chicago, concert; Cook County Sunday School Association, concert, at Auditorium; Keokuk, Ia., "The Creation," by Haydn; Englewood Baptist Church, concert; Englewood Methodist Church, concert; Englewood Presbyterian Church, concert; Aurora, Ill., concert, and Fairfield, Ia., concert.

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Rudolf King, of Kansas City, Mo., is in London with his wife, for a month or more.

Erich Klinghammer will join the Leipzig Opera as baritone.

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EUROPEAN NOTES.

Some of the musical attractions presented during the past season in the little German town of Altenburg were: Julia Culp, Joan Manen, Brussels String Quartet, Miss Eisele (pianist, pupil of Reisenauer), Teresa Carreño, Ludwig Wuellner, the Leipsic Philharmonic Orchestra, Carlotta Stubenrauch, and Marie Wittich (of the Dresden Opera). Operas heard in Altenburg were: "Romeo and Juliet," "Götterdämmerung," "Meistersinger," and other similar important works.

Ernesto Koehler, a well known flutist and composer, died recently in St. Petersburg, at the age of fifty-eight years.

Three new Max Reger compositions are a piano prelude and fugue (arranged for the left hand), a sonata for piano and violin, and "Serenade" (in G sharp). The latter was heard for the first time not long ago at a concert in Bueckeberg.

Max Schillings' new string quartet in E minor was played at a recent concert in Bremen.

Two new compositions by Georg Schumann, a piano quintet and a dramatic overture for orchestra, were given a first hearing recently at the Guernich concerts in Cologne.

E. H. Seyfarth's "Thunelda," dramatic concert scene for alto, and symphony in D minor (both new) had their première in Flensburg and Nuremberg, respectively.

The interesting musical happenings in Bremen during the past season were: Three subscription concerts, orchestral, with compositions by Bach, Brahms, Grieg, etc.; three subscription concerts by the Philharmonic Orchestra; concert by the Bremen Opera Orchestra; chamber music concert by the Philharmonic Society; two concerts by the Bremen Teachers' Singing Society, with the assistance of the Philharmonic Orchestra; concert by the Artists' Society of Bremen, with Dr. Neitzel, of Cologne, as the main attraction; recital by Willy Burmester, assisted by Willy Klasen. The Opera presented, among other works, "The Merry Wives of Windsor," "The Taming of the Shrew," "L'Africaine" and "Mignon."

Hamburg's musical roster for 1906-07 shows concerts by the Philharmonic Society, with Max Fiedler as conductor and Perron and d'Albert as soloists; concert by the Berlin Philharmonic, with Richard Strauss as conductor; orchestra concert under the direction of Walter Armbrust, Willy Burmester, soloist; concert by the Teachers' Singing Society, soloist, Irene Senger-Bettaque; chamber music concert by the Philharmonic Quartet, with the late Otto Hegner; Beethoven concert by the Brussels Quartet; concert by Prof. Dr. R. Barth, with Prof. J. Kwast and Gertrud Meissner (pupil of Lilli Lehmann) as soloists; concert by the English Folk Song Quartet; concert by Max Reger; recitals by Eva Lessmann and Charlotte Stubenrauch; popular concert by the Hamburg Philharmonic Brass Orchestra; concert by the Altona Orchestra, under the direction of Professor Woyrsch, with Stavenhagen as the soloist on

the piano. The Opera's banner event was the production of d'Albert's "Tiefland," which scored a real success.

Herman Deiters, musical author, died not long ago, at the age of seventy-eight, in Coblenz, Germany.

Henri Marteau, the violinist, at a recent concert in Giesen, was acclaimed not only for his mastery of his instrument, but also as the composer of several works which were produced on that occasion.

The recent ninth subscription concert given at Amsterdam presented a program of orchestral works by Bach, Tchaikowsky and Strauss.

Mendelssohn's "Elijah," and Tinel's "Franziskus" were sung at two choral concerts in Würzburg.

Caruso will sing in October at the Leipsic Opera.

At the recent music festival in Rotterdam a great success was scored by Olga Klupp-Fischer, a soprano from Karlsruhe, who sang the chief solo part in Woyrsch's "Todtentanz."

Hans Mohwinkel appeared in the role of King Heinrich in "Lohengrin" with great success, at Melbourne, not long ago.

Professor Dr. Kliebert, for many years director of the Royal Conservatory of Music, at Würzburg, died last month, at the age of fifty-eight.

Francis Rogers, baritone, writes his manager, Loudon Charlton, that he is greatly enjoying his vacation in Europe, despite the cold, disagreeable weather that he has so far encountered. On June 16 Mr. Rogers sang at The Hague, at the home of the United States Minister, Dr. David Jayne Hill. He is now in Paris, where he expects to secure a number of additions to his recital repertory, in anticipation of an active season on his return.

American Institute Musical Tea.

The dean and faculty of the American Institute of Applied Music gave a musical tea Friday afternoon, June 28. The rooms were delightfully cool. Miss Anderson sang a group of Schumann songs and Mr. Saulan three songs by German. Violin and piano numbers added to the artistic enjoyment of the students and guests.

The Von Doenhoffs to Travel Abroad.

Helen von Doenhoff and her son, Albert von Doenhoff, started on their European tour June 24, accompanied by Eleanor Owens, one of Madame von Doenhoff's best artist pupils. The party will visit Berlin, Vienna, Paris and London, returning to New York about October 1.

Opera for Canada.

The San Carlo Opera Company plans to open its second season early in November at Montreal.

Plans for Worcester Jubilee Festival.

Plans are pretty well matured for the golden jubilee of the Worcester County Musical Association. The fiftieth annual Worcester Music Festival will take place in Mechanics' Hall the first week in October, 1907, the dates being 1, 2, 3 and 4. As Worcester is the only city in the United States that has held a music festival for fifty consecutive years, the management is planning to make the golden jubilee particularly important. Frederic S. Converse has written for the jubilee a work, "Job," dedicated to the Worcester County Musical Association, and to be given its first presentation Wednesday night, October 2. It is a dramatic poem for solo voices, chorus and orchestra. The text has been arranged with the assistance of Prof. John Hayes Gardner, of Harvard University, and consists of passages from the Book of Job and the Psalms, grouped to form a short poetical unit.

In connection with the performance of this work on Wednesday night will be given the first part of Elgar's "The Dream of Gerontius," which has been given before at the festival. Thursday night Parker's "Hora Novissima" will have its fourth presentation at the Worcester festival. An all-star cast will sing in "Job," headed by Madame Schumann-Heink. Thursday afternoon will be given the regular symphony program, and Friday afternoon the festival pianist, Katharine Goodson, will appear. Friday night will be devoted to a Wagnerian program. The artists already engaged include Madame Schumann-Heink, Edith Chapman Gould, soprano; Daniel Beddoe, tenor, and Emilio de Gogorza, baritone; Maud Powell, violinist, and Katharine Goodson, pianist.

The conductor of choral works will be Wallace Goodrich, and Franz Kneisel has been engaged as conductor of instrumental work. The Boston Symphony Orchestra of sixty pieces, which has been the festival orchestra for many years, has been re-engaged with an increased number of artists.

Schmitz Sentenced.

Eugene E. Schmitz, the violinist-Mayor of San Francisco, was sentenced to imprisonment for five years in the San Quentin Penitentiary on conviction of extorting \$1,175 from French restaurant keepers in San Francisco. There are four other extortion cases on which Schmitz is still to be tried.

Clifford Wiley in Europe.

Clifford Wiley, although but a short time in London, has sung at a number of important entertainments. The baritone appeared at the concert of the Ladies' Empire Club, at the "at home" of Lady Paget in honor of Princess Christine, Sunday night concerts at Queen's Hall, and morning musicale at Mrs. Ronald's.

Warning for Women.

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HOTEL NOTTINGHAM,
BOSTON, MASS., July 6, 1907.

The summer term of the Faelten Pianoforte School has opened with a flattering list of students from all parts of the country. The course has been most carefully prepared by Carl and Reinhold Faelten, condensing the method so that those desiring to embrace the system as much as possible in the time allotted for summer study may derive the greatest good. Several teachers are on the list, and are undertaking this work for the purpose of gaining new ideas of fundamental training and correcting their own technical and theoretical deficiencies. The school management announces an addition to its faculty for the coming year in George Pratt Maxim, a live and excellent pianist, originally from Maine, but who, after European study, has been engaged at Acadia Seminary, Wolfville, Nova Scotia, where he was highly successful. Alice Paine, one of this June's graduates of the Faelten School, has also been engaged on the faculty. Robert Jones Belue, another graduate, is giving recitals with success.

This is to be especially appreciated when it is remembered that Mr. Belue is totally blind, but completed the four years' course with perfect satisfaction to the Faelten.

Lucia Gale Barber's program of rhythm, recently given at Wellesley on the grounds of Isabella Howe Fiske, the poet, was witnessed and enjoyed by about a hundred guests, who agreed enthusiastically that Mrs. Barber was poet, musician and expressionist in one. A huge, wide-spreading elm tree overshadowed her as she illustrated, by means of a string orchestra, selections from Wagner, Bizet, Mendelssohn and Rubinstein. A lithe, graceful, beautiful woman in Greek robe and sandals, expressing music with her body! No wonder the general verdict was "Her body speaks," and Mrs. Barber was forthwith engaged to appear at various functions during the summer, although her Bar Harbor, Newport and North Shore engagements will keep her very busy. The work as exemplified by this interesting woman has a very significant and practical side also, fully co-ordinating the music of the mind with that of the body, which reflects in its own individual way the former's conception of the composition played.

"This harmony created must reflect harmony—or health—in the body," says Mrs. Barber.

The "conceptions," as one would term them, seemed wholly different; Rubinstein's melody in F, for example, expressing something entirely different from the "Spring Song."

"I select things that lift one up and make people happy. One of my numbers always reminds me of Rodin's wonderful sculpture, while expressing it!" Mrs. Barber exclaimed.

Mrs. Barber's work has long been known to the educators of Boston, and, relating it as she does to music, has caused a widespread demand for its teaching in the schools.

Minnie Hayden's pupil, Alfa Bradford Childs, who gave such evidences of her progress in artistic singing, about this time last year, in the way of a studio recital, at which many enthusiastic people were pleased, gave another program at Miss Hayden's studio the last week in June. Miss Hayden pronounces Miss Childs' voice as especially promising, also that of Edna Kelley, who is another of Miss Hayden's most gifted pupils. Still another, Fanny Lott, is now pursuing the study and practice of opera in Italy with distinguished success, and the foreign press is enthusiastic over her various roles. The program given by Miss Childs included Bimboni's "Filli mia," "Caro mio

ben," "Ogni Sabato averte il lume acceso," by Gordigiani; "Thou Brilliant Bird," David, and the duet, "Calm As the Night," an arrangement by Götz, sung with Frederick Bishop, who with Clara Ciarke, a young and charming violin player, assisted Miss Childs. The program was refreshingly short, causing people to leave wanting more, so pleased were they with the songs and the singing.

"Il Trovatore," with a double cast, is now the attraction at the Castle Square. It is quite a swing back to Italian opera, but the one chosen is old and convincing enough to draw large houses. Clara Lane and Lois Eswell will appear as Leonora; George Tallman and Harry Davies, as Manrico; J. K. Murray and Signor Alberti, as the Count; Hattie Belle Ladd and Louise Le Baron, as Azucena, with a chorus of forty. "Maritana" will be next week's opera.

Leland Hall, a young musician, of Malden, Mass., recently returned from several seasons' study with Harold Bauer, in Paris, is arranging to give some recitals in Boston in the early 1907 season.

Among the various attractions offered by Boston's "Old Home Week" is a series of organ recitals by the leading organists, who chance to be available at that time. This feature redeems the usual "Old Home" idea that all should be of the festive and decorative nature. Boston is expecting an influx of several thousand visitors during the week following July 28, and it is pleasing to note that it will live up to its traditions of being the "musical center" of New England, and furnish some evidence of it by means of its great organs in Back Bay churches, and doubtless also those at Jordan Hall and Symphony Hall. The programs and performers will be given in these columns later.

Felix Fox played a notable program of piano pieces at Aeolian Hall, London, on Saturday afternoon, June 22. One of his audience, a musician, arrived in Boston last week, and states that Mr. Fox was splendidly received and played wonderfully well. Mr. Fox will visit the Continent and return to his Steinert Hall studios in September.

Clara Tippet, whose pupils' voice work has just closed with recitals both in Boston and in Portland, Me., sails this week from New York for London, where she will remain until September. Mrs. Tippet's purpose is twofold: to refresh her ideas along voice lines, and meanwhile to visit her daughter, Constance, whose couple of years in London engaged in writing bright musical sketches for the public have proven exceedingly fruitful. Miss Tippet's work has been chiefly in conjunction with that of George Grossmith, Jr., whose clever father is so well known and liked by our play loving and fashionable public. This ingenious girl has shared some of her mother's musical as well as executive ability, and is to be highly congratulated.

The Handel and Haydn Society will give concerts on the dates following: November 17, Building Fund concert, Mendelssohn's "Walpurgis Night" and "Hear My Prayer"; December 22 and 23, Handel's "Messiah"; February 23, Verdi's "Requiem"; April 19 (Easter), Saint-Saëns' "Samson and Delilah."

Mr. and Mrs. Arthur Hinton (the latter Katharine Goodson, the eminent pianist) send greetings from England. A picturesque post card received by THE COURIER's representative says: "With warmest greetings, and hoping to see you in America soon."

Miss Goodson, it is remembered, will open her season with a program at the Worcester festival in the autumn, and already there is great expectation among the many who have and have not heard this wonderful performer.

Evelyn Fletcher-Copp, with her coterie of forty pupil-teachers of the famous Fletcher music method, is installed for July and August at Caroline Gardner Clarke Bartlett's beautiful farm near Waterloo, N. H., where Mrs. Bartlett will do some voice teaching. "Just the place for combining teaching with recreation," these teachers say.

Carlo Buonamici, an associate of the Whitney International Vocal School, has sailed for Italy to visit his famous father. Mr. Buonamici will be heard at concerts given by the Cherubini Philharmonic Society, of Florence

and the Rome's Orchestra while abroad. He returns to Boston in September.

John Manning is resting on his beautiful farm, Elmhurst covering 60 acres, about 30 miles from Boston, in the Mansfield district. Mr. Manning has a studio there, as well as in the city, the former commanding a fine view of stream, fields and forests.

Gertrude Franklin Salisbury has gone to Richmond Springs for recuperation during the warm season. Madame Salisbury has been busy coaching some of her professional pupils in song programs for early next season.

Marie L. Everett is spending the summer with her mother in Wisconsin.

Arthur Foote and family will be at Dedham, Mass., for the warm season, going to Bass Rocks in September.

Benjamin Whelpley promises to write some new songs from Eastport, Me., where he spends the warm term.

F. W. Wadell is in Hamilton, Ont., conducting classes. An annual festival of music is directed by him there with success.

E. Cutter, Jr., will spend a part of his summer in his New Hampshire camp.

Everette Truette will spend two months at his summer home at the Moosehead Lakes, in Maine.

Stephen Townsend will take a vacation at Woodstock, Vt.

B. J. Lang owns a beautiful 600-acre farm near New Boston, N. H., where he, his son Malcolm and daughter Margaret Ruthven Lang, the song writer, with balance of family, spend every summer. All of the delightful accessories of farm life, such as horses, sheep, cows and poultry, render the Lang farm a charming summer rendezvous.

A. E. Prescott owns a country house near Boston, where he will summer.

Edith Noyes Porter is at South Framingham, Mass., resting for a couple of months.

Benjamin Guckenberger, with his wife, Margaret Gerry Guckenberger, contralto, are at the Rockaway Hotel, East Gloucester, Mass.

Carl Faelten, director of the Faelten Pianoforte School, will summer with his family at Lake Sunapee, N. H.

Reinhold Faelten and Mrs. Faelten have taken a house at Swampscott.

John Loud is at Gloucester, Mass.

Charles Delmont has gone to Howe's Neck, Mass., for the summer.

Charlotte Greene is at her Beverly cottage for the season.

E. Russell Sanborn, recital organist, will be at Weymouth, Mass., where he will enjoy a rest.

Madame Edwards, the former Boston vocal teacher, will leave New York for the hot months and spend them at her summer cottage on the Hudson.

H. G. Tucker will be found at various New England resorts during July and August.

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CORRESPONDENCE

Seattle.

SEATTLE, Washington, June 29, 1907.

The past few weeks have witnessed a most formidable array of recitals and concerts, nominally closing the teaching season.

Elizabeth Richmond Miller presented a number of vocal pupils. Ella Margaret Helm and May Bucklin jointly gave a pupils' recital.

Advanced pupils of John J. Blackmore and A. F. Venino united in piano recitals.

Columbia College of Music presented a number of pupils from the various departments.

Edith Copeland gave a recital with her younger pupils.

Thomas J. Pennell, baritone, gave a recital in the Unitarian Church.

Edwin Fairbourn's closing organ recital for the season was given in St. Mark's Parish Church; Mrs. A. M. Fitz and Robert Velten assisted.

The Ladies' Musical Club invitational (closing) concert was held in the Plymouth Church; soloists were Clara Lewys, John L. Gibbs, Le Grand Carter, W. R. Hedley, Henry T. Hanlin, Sidney Brown, Edwin Gastel, Mrs. P. C. Christensen.

"The Messiah" was given by the students of the University of Washington under the direction of C. O. Kimball. Mrs. Chandler Sloan, soprano; Mrs. F. W. Keator, contralto; Herbert Williams, tenor; Henry T. Hanlin, bass, were soloists.

DAVID SCHRETZ CRAIG.

Houston, Tex.

HOUSTON, Tex., July 1, 1907.

Pupils of Katherine Allan Lively gave an excellent recital last Tuesday evening, assisted by Charles Reddick and Lula Rookh Lewis. The event took place at the residence of Mrs. Hal W. Greer.

The Houston Quartet Society will give a concert July 12 at Electric Park. Miss Bellinger will be the piano soloist and Mr. Waterman the assisting singer.

H. C. P.

Philadelphia.

PHILADELPHIA, July 6, 1907.

The annual concert by pupils of Francis J. Cosgrove took place at Assembly Hall, Frankford Avenue, Frankford, June 24. The young players and vocalists were assisted by Gerald Clayton, violinist, and Dr. Charles S. Blaker, 'cellist. The names of the piano and vocal students follow:

Olive Auckland, Marie Whitaker, Eva Achuff, Estella Cruse, Rosamond Gleason, Katherine Kelley, Coralyne Keighley Dunn, Loretta Wardle, Kathryn Cantz, Gertrude Deneen, Edith Moor, Leon Kalbick, Margaret Boak Ayres, Margaretta Austin, William Gerhard, Jr., Grace Newton Van Fleet, Kathryn Smithwaite, Elizabeth Them, Jessica Wardle George Schafebook, Joseph Friel, Ada Schofield Robinson, Paul Terry, Mary Thompson Campbell, Bertha Wardle and Helen Whitaker.

Norwich.

NORWICH, Conn., July 1, 1907.

Marion Whittaker and George E. Turner were the soloists at a lawn musicale given at the home of Mrs. G. Fred Noyes, Tuesday evening.

The commencement exercises of the Free Academy were made specially attractive by the excellent work done by the two musical

societies of the school. The Choral Club, under the direction of Fred Lester, sang excellently, and the Musical Club played several numbers which showed the careful training of the leader, Eugene Wallner.

A selected chorus, directed by Fred Lester, sang the Spring number of Haydn's "Seasons" at the Rose Show Wednesday evening. Anna L. Taft was the accompanist.

LYLE F. BIDWELL.

Detroit.

DETROIT, July 6, 1907.

The fourth annual recital of pupils of Mrs. N. J. Corey was given at Harmonic Hall, Thursday, June 27. As customary at these recitals, the program was made up of operatic scenes given in costume. The results achieved were creditable to instructor and pupils. Able assistance was rendered by Dr. Carl Oakman, violinist; Walter Boynton, 'cellist, and N. J. Corey, pianist.

Margaret MacKenzie, a native Detroit and former soprano soloist at the Church of Our Father, has returned to the city after several years of study in New York. Miss MacKenzie contemplates taking up her work under European teachers next season.

The Detroit Orchestral Association plans for the coming season includes one concert each by the Boston, New York and Pittsburgh Orchestras and two concerts by the Chicago Orchestra. The Tuesday Musicals has not yet completed its arrangements, but two concerts have been definitely arranged. The opening number of the club's series will take place November 19, the program to be furnished by Corinne Rider-Kelsey, Janet Spencer, Edward Johnson and Herbert Witherspoon. The re-engagement of Olga Samarooff is also announced.

Ola M. Dafeo, pianist; Florence MacCulloch, soprano, and William A. Kurth, violinist, will concertize during the coming season, the combination to be known as the Star Trio. Miss Dafeo is a member of the Michigan Conservatory of Music faculty, Miss MacCulloch is soloist at St. Peter's Episcopal Church and Mr. Kurth is a member of the Association Institute faculty. The Trio will be under the management of James E. Devoe.

Considerable credit is due to Herman Brueckner, the newly appointed director of the Park Band, which is to give concerts in the city parks during the summer season, for his program selections. In the past it has been customary for the directors occupying this position to cater to the wishes of certain publishers of so-called "popular" music, almost to the exclusion of standard classics. In his preliminary announcements Mr. Brueckner states that his programs will be made up largely of classic selections. Mr. Brueckner is a member of the Detroit Philharmonic Club and is director of the Harmonic Society, and has for many years been identified with the best in Detroit's musical interests.

J. E. D.

City of Mexico.

CITY OF MEXICO, July 5, 1907.

Jessie Shay, the pianist from New York, now visiting friends in the City of Mexico, will give a number of recitals. She expects to remain here until September.

The Staff Band from this city is now in Jamestown, Va., and will make a tour of the United States before returning to this Republic.

The St. Andrews Society had some Scotch music at the last social evening, the singers being: J. Beals, E. S. Turner, J. B. Phelan, Edgar Jones, Andrew Grey, J. F. Ferrier, J. M. Howat and "Pepe" Gonzales. Of course, all joined in singing "Auld Lang Syne."

"Il Polliuto" (Donizetti) is the one novelty that the Zanetti Opera Company has given during its season at Orrin's Theatre. Constantino appeared in the title role. During the month of June the operas presented included "Carmen," "Cavalleria Rusticana," "Aida," "Manon" (Puccini), and "Il Trovatore."

It is announced that Leoncavallo and Calvé will come to the City of Mexico next season. The Italian composer is to have his appearances at the Arbu Theatre, a house subsidized by the Government.

A good amateur performance of "The Gondoliers," under the direction of Mme. Fitzhugh Shepard, netted a handsome sum for the new American school. Other amateur singers are now rehearsing "The Chimes of Normandy," and the performance is also to be for some worthy cause.

The Brussels Quartet is still giving concerts at the Metropolitan Academy. These musicians will not go back to Europe until after August 1st.

T. G. WESTON.

Worcester.

WORCESTER, Mass., July 8, 1907.

Worcester's "Old Home Week" carnival closed June 21 with a grand concert and recital in Mechanics' Hall. A large audience was present, including the Mayor, out of town guests and members of the musical festival board. One and all voted it a big success for a first attempt.

A feature of the occasion was the introduction of Jules Jordan's "Old Home Week" song, "Dear Old Home," sung by Helen A. O'Gorman.

Those who took part were: Josephine Knight, Boston, soprano; Helen A. O'Gorman, contralto, and Walter I. Brown, baritone. They were assisted by the Young People's Choral Union and an orchestra under the leadership of John W. Crowley. The whole production was directed by Charles I. Rice.

The Brage Swedish Singing Society of the Svea Gille returned June 24 from the third singing festival of the eastern division of Swedish singing societies, held at Providence, R. I. The members voted to hold a joint festival in which the lodges from all over the United States will participate, to take place in New York City in 1909.

Verner E. Coxon presented her pupils in a closing piano recital June 24 and 25. The following received honorable mention: The Misses Dawes, Gorman, Person, Cheney, Martineau, Little, Smith, Bartlett, Deland, Perkins, Sullivan, Clement, Newell, Walker, Stacy and Parkinson.

A concert was given by the piano students of Winifred Mayhew June 24. The assisting artists were: Olive M. Brooks, contralto; Mrs. Charles E. Mayhew, soprano, and Thalia Brown, harpist.

At Terpsichorean Hall, June 28, Ida Francis Bond presented her pupils in a voice and piano recital. A large audience of parents and friends were present.

Myrtle Rathbun introduced her pupils at Harrington's studio, June 28, to an admiring assemblage of parents and guests.

Rose Rochette showed that her pupils had been carefully instructed by the manner in which they carried out their selections at Memorial Hall, June 21.

The younger students of Annie Dumas gave a recital July 1 in Terpsichorean, Jr., Hall. Margaret McInnes, contralto, assisted.

The yearly piano concert by the students of Minnie E. Vincent was held in Salisbury Hall July 1.

WILLIAM A. SWEENEY.

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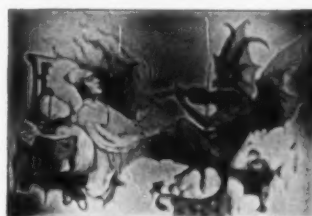
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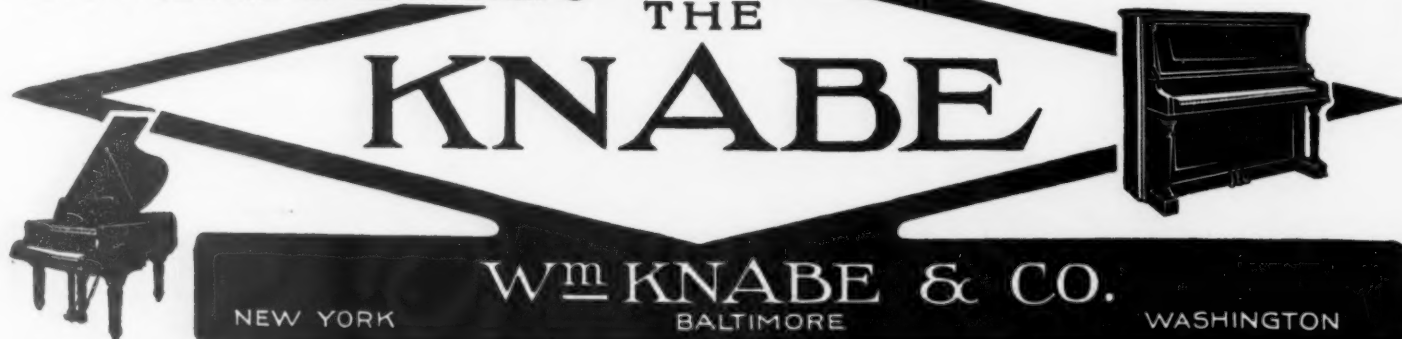
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